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WORDS AND MUSIC

By Deems Taylor

IN the days of the Renaissance, art was fostered by the wealthy and powerful—which in those times meant the princes and the church. Between them, these two classes of society shared the responsibility for the artistic progress of the age, encouraging artists, commissioning works of art, and looking after the artistic education and training of the younger generations. Even after the close of the Renaissance, music's dependence upon the wealthy and powerful few continued. The careers of Handel, Haydn, and Wagner, for instance, would have been a different story without the support of royal patronage.

Curiously enough, in present-day democratic America the progress of music is following much the same course that it followed during the Renaissance. The Esterhazys, Hanovers, Borgias, and Hapsburgs have passed, to be sure. Their names, as patrons and supporters of music, have been succeeded by a new roster—names such as Kahn, Mackay, McCormick, Eastman, Guggenheim, Juilliard, Lewisohn, Taft, Bok and Curtis. But though the setting and the costumes have changed, the actors remain much the same. Music is still fostered by the wealthy and powerful few.

THE chief difference between yesterday and today is that then music was supported by the State, and the State was the individual; now it is supported by the individual, and the State looks on.

A good many people—and I am inclined to be one of them—think that in this country the State does entirely too much looking on, as regards artistic matters. Officially, so far as the United States Government is concerned, art, and above all, the art of music, does not exist. We have a Department of Labor; we have a Department of Agriculture; we have a Treasury Department, to levy taxes upon musical auditoriums and concert tickets. But we have no Department of Fine Arts, no governmental recognition of the fact that a nation's stage of civilization is measured, not by its trade balances, but by its culture.

However, although I feel strongly that we ought, as a presumably civilized country, to give art an occasional official pat on the head, I have no ready formula regarding what form that pat ought to take. Certainly, art administration should not be a governmental affair; nor should direct art-subsidy. In Italy, the government tax on concert tickets is largely turned over toward the support of La Scala—an indirect subsidy

[Continued on page 2]



YOLANDA MÉRÖ

Pianist, Who Will Introduce Herself This Season as Composer, Playing Her New Piano Concerto With the New York Symphony. (See Page 16)

Los Angeles Has Record Opera Sale

LOS ANGELES, Sept. 20.—An advance sale \$10,000 greater than that recorded at the same period last year strengthens expectation that the Los Angeles Opera Association's season, beginning Oct. 3, will be the most successful in history.

Operas and singers for the first week are announced as follows:

"Romeo and Juliet," Oct. 3, with Florence Macbeth, Mario Chamlee and Elinor Marlo. "Tristan and Isolde," Oct. 4, Elsa Alsen, Kathryn Meisle, Pasquale Amato and Rudolf Laubenthal. "Turandot," Thursday, Anne Roselle, Armand Tokatyan, Marjorie Dodge, and Louis D'Angelo. Puccini's "Manon Lescaut," Friday evening; Frances Peralta and Giovanni Martinelli. "The Jest," Saturday afternoon: Mr. Tokatyan, Lawrence Tibbett, Miss Peralta and Miss Marlo. "Aida," Saturday night; Miss Roselle, Ina Bourskaya, Mr. Martinelli and Mr. Amato.

"Falstaff" will open the second week, with Antonio Scotti, Mr. Tibbett, Mr. Tokatyan, Miss Peralta, Miss Bourskaya and Miss Marlo. "La Bohème" will be given on Tuesday, Miss Macbeth and Mr. Chamlee appearing.

For the balance of the week the ar-

[Continued on page 9]

Garden Will Sing "Sapho" in Chicago

CHICAGO, Sept. 17.—A revival of "Sapho," with Mary Garden in the title rôle, will be a feature of the Chicago Civic Opera Company's forthcoming season, which is to open on Thursday evening, Nov. 3.

The repertoire, as announced today, includes a number of such revivals, but no opera new to this city. It is likely the extensive list in English, French, German and Italian will be augmented by at least one new production; but the policy in regard to novelties, featured for the last two years, is not to be followed this season.

Listed as revivals in addition to "Sapho" are "The Snow Maiden," "Monna Vanna," "La Navarraise," "Linda di Chamounix" and "Loreley."

"The Snow Maiden," last heard in French in the season of 1923-24, is announced as the principal work in the vernacular, with "Hänsel and Gretel" sharing honors in the English repertoire.

Interest will center largely in the French works, especially among admirers of Mary Garden. Special attention will be paid to "Sapho," which Giorgio

[Continued on page 16]

"Lescaut" Opens Opera in San Francisco

Puccini Work Launches Fortnight Which Will Include First Local Hearings of "Tristan" and "Turandot" with Noted Singers

SAN FRANCISCO, Sept. 16.—Five thousand persons heard the opening performance of the San Francisco Opera Company's fifth season in the Civic Auditorium last night when "Manon Lescaut" by Puccini was sung. The auditorium has been converted into an admirable opera house. The new lighting on the exterior of the building, added to the festive glow from the City Hall across the way, made the civic center as brilliant outwardly as within.

The opera was beautifully presented. Gaetano Merola, general director, conducted.

Frances Peralta, a former San Franciscan, in her local opera début, was a charming *Manon*. Her voice was clear and sufficiently powerful. Her acting was also commendable. Giovanni Martinelli, as *Chevalier Des Grieux*, was at his vocal and dramatic best. Antonio Scotti played *Lescaut* with his usual finesse, and received a cordial welcome.

Louis D'Angelo and Angelo Bada, both of the Metropolitan, were heard as *Geronte* and *Edmund*, respectively. Lodovico Oliviero, of the Chicago Opera, was the *Dancing Master*.

The other rôles were sustained in several cases by singers of this city. The remaining members of the cast were Austin Sperry, Irene Fremont, Valeria Post, Lula Mae Chapman, Elsie Milbrath, Marion Copeland, Evaristo Aliberini and Paul Guenter.

The chorus does credit to Giuseppe Papi, who has trained the singers for the five seasons that San Francisco has been producing its own opera. During that time the company has achieved professional standards in stage deportment, as well as in vocal accuracy and assurance.

Artists Share Ovations

Many curtain calls resulted in Miss Peralta's bringing Mr. Papi and Stage Director Armando Argini before the footlights to share the applause with the singers and with Mr. Merola.

Mr. Merola showed great consideration for the singers and kept the orchestra sufficiently subdued to permit the voices to stand out clearly. Louis Persinger was concertmaster with the San Francisco Symphony men.

The San Francisco Opera is following the example of the Metropolitan and starting on schedule time. Furthermore, the management refuses to seat late comers until after the first act! This measure is greatly appreciated by those prompt San Franciscans who object to the mental and physical disturbances caused by the seating of the tardy.

Novelties Scheduled

Of the performances which are scheduled for the fortnight, chief interest, perhaps, is centered in the "Tristan und Isolde" production on Sept. 16. This will be conducted by Alfred Hertz and will mark the first presentation of Ger-

[Continued on page 9]

Ravel to Conduct Forces in Chicago

Engaged for Guest Appearance With Symphony—Noted Soloists Announced

By Farnsworth Wright

CHICAGO, Sept. 20.—The appearance of Maurice Ravel as guest conductor with the Chicago Symphony is announced. It is presumed he will give a program of his own music.

Soloists for the season are booked by the Orchestral Association in part as follows:

For the Friday and Saturday concerts: Pianists: Ossip Gabrilowitsch, Gitta Gradowa, Percy Grainger, Myra Hess, Vladimir Horowitz, Guy Maier and Lee Pattison. Violinists: Jacques Gordon, Paul Kochanski and Albert Spalding. Cellists: Maurice Marechal and Alfred Wallenstein. Harpist: Joseph Vito.

Soloists engaged for the Tuesday matinees, which begin Oct. 25, are: Pianists: Harold Bauer, Mr. Grainger and Irene Scharrer. Violinists: Mr. Gordon and Jacques Thibaud. Cellists: Mr. Marechal and Mr. Wallenstein. Harpist: Mr. Vito.

Twenty-eight subscription concerts are scheduled for Fridays and Saturdays; twelve for Tuesday matinees. Sixteen popular concerts and twelve children's programs are also announced.

Frederick Stock has placed on the first program, to be given Oct. 14, the Funeral March from the "Eroica" Symphony in memory of Fannie Bloomfield Zeisler.

The names of three prominent citizens appointed to administer the \$30,000 symphony fund, collected several weeks ago to meet the pay increase asked by the Chicago Federation of Musicians for members of the Chicago Symphony, were announced this week. They are John J. Mitchell, chairman of the board of the Illinois Merchants Trust Company; George Lytton, and Mrs. Kellogg Fairbank. The fund will be absolutely separate from the pay budget of the Chicago Symphony; from it the musicians' orchestra will receive \$10 a week each.

BOSTON SYMPHONY SERIES AT HOME ALREADY SOLD

Report Increased Demand for Tickets—Koussevitzky Returning to Open Forty-seventh Year

BOSTON, Sept. 20.—The demand for season tickets to each of the four series of the Boston Symphony this winter is greater than last year, the management reports. From present indications, all seats will be taken by subscription.

The Symphony will give its usual four series at home. Twenty-four Friday afternoons and Saturday evening concerts, five Monday evening concerts, and five on Tuesday afternoons are announced.

For the Friday and Saturday series, the seats released last spring were insufficient to satisfy prospective waiting subscribers. There will, therefore, be no public sale for the two longer series.

Serge Koussevitzky, conductor of the Symphony, will sail from Cherbourg on the Ile de France on Sept. 21, arriving in Boston before the end of the month. He will then assemble the orchestra for rehearsal in preparation for the forty-seventh season, which is to open in Symphony Hall on Oct. 7.

This will be Mr. Koussevitzky's fourth season in America. After completing his series of "Concerts Koussevitzky" at the Opéra in Paris, he spent the remainder of the summer in vacation and rest, interrupted only by consultation with composers and publishers in his quest for new scores. W. J. PARKER.

T. Arthur Smith Leases Washington Theater

WASHINGTON, Sept. 21.—T. Arthur Smith, concert manager, has leased the President Theater at Eleventh Street and Pennsylvania Avenue, N. W., for the coming season. It is Mr. Smith's intention to offer operatic and concert attractions. A. T. M.

WORDS AND MUSIC

By Deems Taylor

[Continued from page 41]

that works, on the whole, well. In France, the Paris Opéra is under direct government subsidy and official control—with deplorable artistic results that need to be seen and heard to be appreciated.

THE truth is that art, and above all music, does not flourish under democratic control. "You cannot produce a work of art by a committee." In Renaissance Europe, and in nineteenth-century Germany, music prospered under governmental control; but that was only because the government was autocratic, able to make its decisions without considering political expediency or popular whim. One of the chief reasons why music flourishes here today is that it is likewise under autocratic control. The autocrats are financial rather than political, but they are none the less autocrats.

AND this is as it should be. Mrs. Edward Bok, who has endowed the Curtis Institute of Music with \$12,500,000, may, and undoubtedly will, make mistakes. But at least they will be the mistakes of an individual, not of a bureaucracy. As soon as she is sure they are mistakes she can order them rectified; and they will be rectified. They will not have hardened into a sacred governmental policy, to be altered only by a majority vote of two-thirds of the state legislatures. And when she wants something done it will be done, not next year, or a generation hence, but next week. If Mr. Clarence Mackay and the other directors of the New York Philharmonic Orchestra wish to engage Arturo Toscanini as conductor, they can go ahead and engage him, without worrying about the Lithuanian vote, or wondering whether it wouldn't be better policy to engage a New York man. If the directors of the Metropolitan Opera Company choose to get Joseph Urban to design their new building, they can do so because he is a great architect, not because his views on the protective tariff do or do not coincide with those of the present Administration.

RECENTLY the Rumanian sculptor Brancusi sent some of his symbolic sculpture into this country. Our Customs authorities, having solemnly inspected Mr. Brancusi's works, and having decided that they were not "a reproduction of anything in nature," announced that they were not works of art, and proceeded to tax them 40 per cent as raw material. Now if the Custom House were a private affair, backed by the money of an individual, he could simply fire the authors of this imbecility and apologize to the artist, and the case would be closed. But making imbecile rulings is the special prerogative of governmental petty officials—the civil service examinations say nothing about not making a fool of yourself and your country—so Mr. Brancusi has to engage lawyers, and go to court, where in due time, probably a year hence, he will get a decision against him.

QUESTIONS of art are always questions to be decided by taste and intuition rather than by popular vote. The best conservatory or opera house or orchestra, like the best symphony or opera or oratorio, is the reflection of an individual's personality. If the Metropolitan Opera House is a

Radio Première of "King's Henchman" Emphasizes Interest in American Score

Taylor-Millay Music Drama Condensed for Initial Broadcast of Sixteen Chain Stations East of Rockies—Composer Makes Début Before Microphone in Unique Performance

IN the initial broadcast of the new Columbia chain of sixteen chains east of the Rocky Mountains, Deems Taylor, composer of "The King's Henchman" presented a radio version of his work on Sunday, Sept. 16, from nine until ten o'clock from the main studio of WOR in New York City.

The program, sponsored by MUSICAL AMERICA, served not only as Mr. Taylor's début before the microphone, but afforded the first opportunity radio listeners have had to hear the American opera which was received last season at its Metropolitan première with such enthusiasm that it was immediately added to the permanent repertoire of the company, the only American work to be so honored.

Assisting the composer in the presentation were four of the principals chosen to head the road company which will take the opera on an extended tour this winter: Marie Sundelius, soprano, who sang Aelfrida, Rafaelo Diaz, tenor, Aethelwold, Henry Scott, baritone, Aedgar, and Giovanni Martino, bass, Maccus. The Columbia Symphony, under the direction of Howard Barlow, furnished the orchestral accompaniment and a chorus of Metropolitan singers provided the choral background.

Founded on History

The performance was delayed for ten minutes or more at the outset by a storm in the West which necessitated wire repairs, but these were quickly made and Major Andrew White, veteran radio announcer, and director of the new chain, introduced Mr. Taylor. In a brief explanation the composer sketched the essential points of the action, pointing out that the incident upon which Edna St. Vincent Millay built her story had its roots in fact, and that the characters were historically accurate, Aedgar, the

complete success commercially, and an approximate one artistically, it is so because it is bossed by one man. When the Metropolitan's artistic shortcomings occasionally depress me, I reflect upon what they would be if the Metropolitan were under the control of Congress or the New York Board of Aldermen. And I shudder slightly, and give thanks for Gatti-Casazza. I do think our government should support music. But if the price of that support is to be governmental administration, then by all means let music continue to struggle along in private hands.

Coates Declines Offer to Conduct in New York

LONDON, Sept. 1.—Albert Coates has been obliged to decline an offer to appear as conductor in New York this season. He was also invited to conduct recently in Buenos Aires, but was unable to accept. The British conductor, who is now in London to lead the Chaliapin opera performance next month at the Albert Hall, will again be a guest conductor this winter with the Leningrad Philharmonic.

Novelties Given at London "Proms"

LONDON, Sept. 9.—Several novelties have been heard on recent evenings at the Queen's Hall Promenade concerts. Lieut. B. Walton O'Donnell conducted his "Gaelic" Fantasy which showed ingenious use of folk-tunes, though it was scored somewhat too heavily. Marcel Dupré's work for organ and orchestra, "Cortège et Litanie," had its first London hearing. It was conducted by Sir Henry Wood, with F. B. Kiddle as soloist.

king, being the grandson of the Saxon Alfred, and the "John Alden" mission, upon which he sent his henchman, authentic in its outlines.

Reduced to its essentials to conform with the limits of time and the microphone, "The King's Henchman" lost nothing of its power as a music drama.

Normal performance of the work occupies an hour and fifty minutes and the radio adaptation consumed less than half that time. The extreme condensation implied by that fact, as well as the emphasis thrown upon the music itself by the absence of stage setting and attendant glamor, permitted a new appraisal of the opera and its importance as a valid piece of operatic writing was again forcibly manifested in the new medium. The four principals gave admirable readings of their rôles excellently adapted to the special demands of the studio. Special mention should be made of the English diction which apparently gained in impressiveness with nearness to the microphone.

The broadcast opened officially at three o'clock in the afternoon with a program varied to demonstrate the scope of the entertainment which the new chain proposes to offer hereafter, and included vocal and instrumental music suited to both classical and popular taste. B. D.

Heard in Philadelphia

Philadelphia, Sept. 18.—Deems Taylor's opera, "The King's Henchman" had its second successful Philadelphia hearing this evening, the first being the presentation by the Metropolitan Opera Company last season in the annual tour of the organization.

The première on the air tonight was as impressive in its way as the local introduction at the Academy of Music in the spring, when Philadelphians alone among music lovers outside New York had an opportunity of hearing the opera with original cast, scenery and appurtenances. Minus the stage trappings there was evident an added quality of concentration on the well knit, congruous, comely score which made for more complete understanding of musical values.

Mr. Taylor as stage director and property man gave a definitely valid and consecutive continuity of the characterizations, backgrounds and action, which made the story clear and cumulative. W. R. MURPHY.

SINSHEIMER IS APPOINTED TO ECOLE NORMALE STAFF

American Pedagogue to Teach at French School for Year—Visualizes American Branch of Organization

Bernard Sinsheimer, pedagogue, violinist and organizer of the Sinsheimer String Quartet, has been appointed to a professorship at the Ecole Normale, Paris, from where he recently returned. Mr. Sinsheimer has accepted the post for one year, and will return to Paris to begin his activities there shortly, sailing on Oct. 17. His class in New York will be under the direction of James Levey, formerly of the London String Quartet, during Mr. Sinsheimer's absence.

The possibilities for an American branch of the Ecole Normale are seen by Mr. Sinsheimer to be impressive. He found himself greatly interested in the methods and routine of the school, and particularly so with regard to its examinations, at which he acted as juror. A performance of Beethoven's Triple Concerto with Alfred Cortot, Jacques Thibaud and Pablo Casals—all members of the faculty—as soloists, with the Ecole orchestra, was an outstanding event. Mr. Cortot was so impressed with the work done by the orchestra that he has agreed to play as soloist four times with the organization, Mr. Sinsheimer reports.

Mr. Sinsheimer announces that he will conduct auditions for students interested in work at the Ecole and that he is happy to discuss conditions abroad with them. He will appear in a few concerts before sailing and will keep on with his recital activities in Europe. His quartet will be re-organized abroad.

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STRAUSS RETRACES HIS RICH CAREER IN OPERA

Composer Appears in Week-Long Series

Gala air is lent to finale of notable three months' exhibition of music at Frankfort by lucid performances under his bâton.

By Eugene Stinson

Chicago Critic for MUSICAL AMERICA

FRANKFORT-ON-MAIN, Sept. 1. —The face of the world of music has changed a great deal since 1888, when Richard Strauss completed "Don Juan," or since 1905, when he followed two earlier and indecisive operas with a masterpiece, "Salome." Musical Impressionism has come and gone; Erik Satie has made his little stir and been carried to the graveyard; the French Six—or are there a hundred by now?—have received their diplomas from the press and the public, and still Richard Strauss is recognizable as a permanent landmark in a world which Igor Stravinsky shook up a great deal, but did not altogether destroy.

The Frankfort "Exposition of Music in the Life of the Peoples," which began in July with a performance of Wagner's "Ring," was brought to a conclusion on Aug. 28 with the sixth performance of a Strauss Festival, in which all the operas except "Guntram" and "Feuersnot" and the still unveiled "Helena"—to have its premiere during the coming winter—were sung. The sole element of novelty, so far as Frankfort was concerned, was Strauss' presence in the conductor's stand.

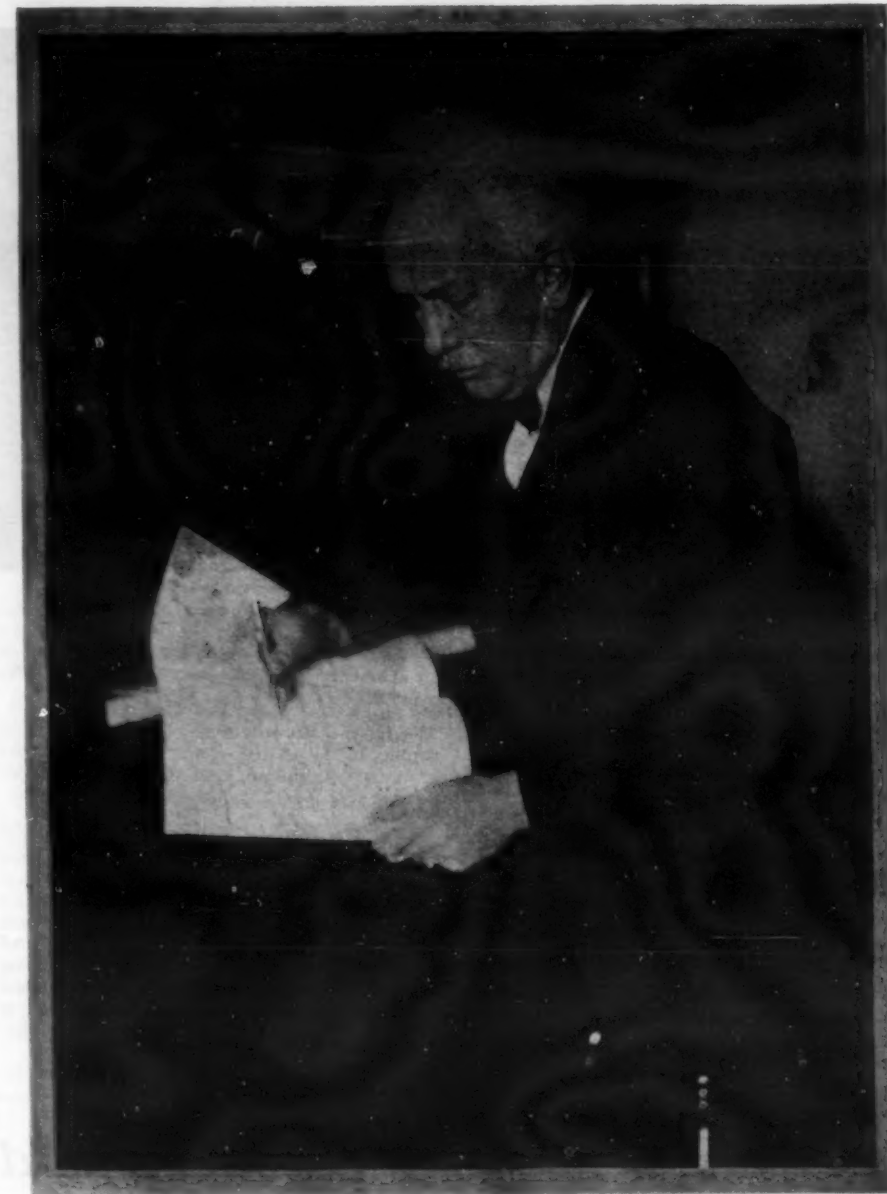
It is striking to consider that the tone poems, upon which Strauss's acclaim rests in America, form but a third of his interest for Europeans. For he has conducted extensively upon the continent and also in England, and of his operas only "Die Frau ohne Schatten" and "Intermezzo," perhaps, have failed to gain something of continental currency. Why America has not been interested in hearing "Ariadne auf Naxos," "Die Frau ohne Schatten" or "Intermezzo" is inexplicable. If "Rosenkavalier" made gray hairs to stand on end just because it contained waltz tunes, what consternation would not be caused by "Intermezzo," which contains relatively almost no music at all, or by "Die Frau ohne Schatten," which contains so much that it is quite difficult to make out what the work is intended to amount to!

Germany has had a substantial enough interest in music, as music, to crowd the opera houses for any of the six Strauss operas which still breathe. It is less concerned with whether *Salome* kiss a *papier maché* head than that she should sing well. In a score of years the work has become so popular here that opera companies feel ashamed to offer so reliable an attraction without a little gratuity to the public in the way of new scenery and new disposition of the action!

A Popular Composer

The unshakable favoritism which Strauss enjoys rests fundamentally upon his genius as a musician. The same hand which wrote "Salome" and "Elektra" may be easily traced in the very tenuous score of "Intermezzo." For Strauss has not made so decided an artistic development. Rather, in the manner of Wagner, he early established that mastery of his craft which was to endure throughout his career, then set himself about the discovery of what he wanted to accomplish by means of it. His growth has been lateral rather than dynamic.

It is quite fair to say that Richard Strauss owes the physiognomy of his works today as much to Hugo von Hofmannsthal, his librettist, as to himself. Together the two have gone a-hunting



RICHARD STRAUSS

Photo by Bain News Service

for the furthest subtleties of idea any music has ever been forced to contain. In comparison with what these two have achieved in the exposition of concrete intellectualism, Debussy's discriminating fancies seem the product of a summer afternoon in a hammock. Skriabin's grandiose intangibilities point in the opposite direction to Strauss's fabulous gift for particularization.

"Shadow" Theosophy

To deal melodically with the problem of maternal unfruitfulness may eventually come to seem absurd in the course of the next hundred years. And the treatise, as embodied in "Die Frau ohne Schatten," might very well seem to American audiences a little on the hither side of entertainment à la Ziegfeld or "Cavalleria." It must be acknowledged, however, that from the standpoint of sheer orchestral and vocal virtuosity, Strauss has concocted a dissertation that must rank as one of the most complex and elaborate musical products in the world.

Concededly built upon the free and easy lines of Mozart's "Zauberflöte," "Die Frau ohne Schatten" takes all the advantage of discursiveness granted by a fairy-tale, and all of the over-refinement of suggestion commanded by that Austrian Maeterlinck, von Hofmannsthal. And Strauss has not only followed his librettist through a symbolic analysis of what perfect conjugal love should be. He has even prompted him so that the correspondence of the two reveals the elaboration of the poet's thesis. The composer has controlled the contours of the libretto with a sane and sober ear, open to what the balance of an operatic score demands, and just how much a public will stand, or be willing to pay for.

It is the same Richard Strauss of the tone poems that one hears in the later operas, the same fine, discerning intellect which seeks for its stimulus the discussion of psychological problems which may be expounded in terms of a never totally abandoned diatonic scale. But it is also a new Strauss, in that the collaboration with Hofmannsthal has led him into paths he never reached in com-

panionship with the Lenau of "Don Juan," the Shakespeare of "Macbeth," the Nietzsche of "Zarathustra" or with the composite originators of "Till" or "Quixote."

Hofmannsthal first interested Strauss with his "Elektra," produced under the supervision of that same Max Reinhardt who was later to be considered indispensable for the production of "Bürger als Edelmann." Following Strauss's successful venture with that drama, as slightly altered for him by its author, came eventually, after some dallying with thoughts of a "Semiramis," the collaboration on "Rosenkavalier," the title rôle of which was conceived "à la Farrar or Mary Garden." And, with innumerable successions of sold-out houses, an item which by no means escaped Strauss, came at last, almost simultaneously, ideas for "Bürger als Edelmann" and "Die Frau ohne Schatten."

The Sparkling "Ariadne"

The history of the transformation of "Bürger als Edelmann," a composite of comedy and opera, into the shorter and purely musical "Ariadne auf Naxos," as the work is now universally performed, is well known even in America, where only the dance suite, from discarded orchestral remnants, and the famous coloratura aria of Zerbinetta have some little acquaintance.

The refinement upon refinement to be found side by side with hearty comedy in "Rosenkavalier," acknowledges no bounds. The ambitious reach of the fancy of both collaborators was subsequently subjected to only comparative confinement when "Die Frau" was undertaken.

Yet, just as the figure of the *Marchallin* is a portrait new to music, and one without which the repertoire would be considerably the poorer, so also is *Ariadne*, despite all the subtlety of her characterization as a woman longing for a solitary and abiding romance. So also that of *Zerbinetta*, who despite all the artificiality of her excessive coloratura, remains unforgettable as the possessor of delightfully migratory affections. It is a portrait whose novelty and truthfulness may eventually come to be

Tendencies of His Later Music Shown

Development of composer's individual musical style revealed in summary of progress from his earlier works to the newest, "Intermezzo."

considered equal in suggestion and interest with those of *Brünnhilde*, or the *Gräfin*, or *Manon*.

And it is similarly possible that in "Die Frau," there are delineated character and human proclivities which may eventually have as universal sanction from the public as Strauss's depiction of *Juan* or *Till* or *Quixote*. Certainly the rôle of the *Kaiserin*, of some such descent as *Pamina*, has problems which are not purely vocal! For, after experiencing life among human beings, she learns to pity them more than to love her husband, and so saves the *Kaiser* from turning humanity into stone, in good old fairy-tale fashion! She also reunites a wandering couple, the one of whom was too dully good to perceive all his wife's aspirations for a full and happy life, and the other crassly willing to barter her shadow (symbolic of fruitfulness) for purely material pleasures.

Autobiography to Music

And it is for characterization that "Intermezzo" becomes a topic even for casual discussion. This is true unless, indeed, one is willing to believe that Strauss has "started something new," and added a cadenza to the Wagnerian "singing-speech" by writing an opera in which the orchestral accompaniment has been drastically subdued. It gives way to light and sparkling dialogue in the style of a drawing-room comedy, and comes into its Straussian own only during the interludes necessary for twelve changes of scene in two brief acts.

In "Intermezzo," Strauss has become more autobiographical than even in "Ein Heldenleben." The "companion" of the violin solo in the tone poem is set upon the stage as the central figure in the story of a composer who almost lost his wife through divorce, when a letter intended for one of his colleagues was misdirected to his house. It is related that a certain conductor's offer to give seats to a Berlin bar-maid, at a time when both he and Strauss were conducting in Berlin, was the basis of the domestic difficulties related with extreme candor and much wit in "Intermezzo."

The story of the reconciliation of the husband with his very sharp-tongued yet charming wife is a light one, and the work does not prove as interesting musically as it does dramatically. For Strauss, who was his own librettist for the first time since "Guntram," has drawn a remarkably bold and candid portrait of the *Conductor's Wife*.

His latest opera has enjoyed extensive success in Germany. It might conceivably fail altogether to please America, or to be understood in England. Perhaps the most important thing about the opera is that Strauss has turned Shavian, and written an incisive preface to it. In this, after discussing the problem of treating an operatic text so that the words may be fully understood, he turns to various departments of the operatic personnel and points out their duties as parts in the whole.

Directions to Players

In the first place, he requires orchestral players to observe the exact directions he has written in his scores, no matter how loudly a neighboring section may be hammering away. And, in this connection, he relates the story of Von Bülow, who stopped a rehearsal to complain to a horn player that he had asked for a *forte*. After three repeated attempts, in which the instrumentalist displayed a prodigious capacity for volume, Bülow again rapped and asked for a *forte*. "But," said the player, "I can't

[Continued on page 11]

America's First Civic Carillon Peals in Albany

Traffic Is So Routed in City Hall District That Street Noises Are Minimized During Dedication Concert by Musician from Belgium—Citizens Contribute \$60,000 for Bells Installed as Memorials—Equipment Includes Automatic Player.

ALBANY, N. Y., Sept. 18.—The first municipal carillon in the United States was dedicated tonight, when an audience estimated at 10,000 heard Josef Denyn, of Malines, Belgium, give the inaugural concert in the City Hall tower.

Special arrangements were made by the city authorities to control traffic during the concert so that street noises might be eliminated as much as possible. Automobiles were routed away from City Hall Square, and the schedule of trolley cars was so arranged that they passed between numbers of the program.

The carillon has sixty bells, with the upper octave duplicated, giving forty-eight separate notes. The equipment includes an automatic player for concerts from music rolls in the absence of a professional carillonneur; a pedal keyboard; and a practice clavier keyboard for instruction.

Respond to Campaign

The carillon, which cost about \$60,000, was purchased with money contributed by citizens in a campaign conducted by the Albany Knickerbocker Press and Albany Evening News. The campaign opened Jan. 22, 1926, and when it closed on April 4 of that year, the original \$40,000 asked for had increased to \$60,000. The contract was awarded in September, 1926, to the firm of John Taylor and Company of Loughborough, England. The bells arrived in Albany in August of this year, and installation was at once begun.

In the meantime Mayor John Boyd Thacher of Albany had accepted the carillon in the name of the city, and the Common Council had appropriated \$20,000 for its installation. Not all this fund has been used, the remainder being reserved for upkeep and possible emergencies.

Honor Mayor's Memory

One of the largest bells is a memorial to former Mayor William S. Hackett, Mayor Thacher's immediate predecessor, who died in Havana last March. More than 1000 citizens contributed to this bell, 700 of them giving \$1 each.

Holland Hears Honegger Music for "Napoleon" Film

THE HAGUE, Aug. 30.—Arthur Honegger's incidental music and the film "Napoleon" have been presented in Holland. The picture was directed by Abel Gance, and the score especially commissioned. Honegger's music, however, does not fill out the time, and excerpts by other composers were interpolated. The score is not especially distinguished, as it mainly embodies the tumult of revolution, the clamor of bells and a few choral and baritone solo arrangements of the Marseillaise and folk-songs. The "Napoleon" motif is a shrill fanfare for solo-trumpet. The composer has also used what appear to be excerpts from some of his previous works, including the "Chant de joie," "Pastorale d'été" and "Horace victorieux." The Toonkunst Chorus and Tilken Servais, baritone of the Monnaie, were heard with the orchestra under Schuyler.

Egon Petri Plays at London "Proms"

LONDON, Sept. 3.—Egon Petri, pianist, had a pronounced success with his performance of Liszt's "Rhapsodie Espagnole," in Busoni's arrangement, at a recent promenade concert. The pianist's brilliant technique was matched by his intelligence. A large audience was demonstrative. Sir Henry Wood conducted the Queen's Hall Orchestra at the same concert in Ravel's "Ma Mère l'Oye."

Col. William Gorham Rice, author of "Carillon Music and Singing Towers of the Old World and the New," and Mrs. Rice contributed the cost of another bell as a tribute to Governor Alfred E. Smith. This is the only bell dedicated to a living person. Col. Rice, Thomas Hun, Gerrit Y. Lansing, Marcus T. Reynolds and Mayor Thacher form the committee in charge of the carillon fund.



Tower of the City Hall, Albany, Home of the First Municipal and Memorial Carillon in the United States

Other bells are the "Community" (the largest, weighing 11,200 pounds) contributed by citizens who did not give to any specified bell; the "Old Settlers" of Albany; the World War memorial; the "Gold Star Mothers"; the Community Chorus, the Monday Musical Club bell, and one donated by the Albany Music Teachers' Association. The last-named body gave \$500 which it had

Moscow Arranging New Version of "Lakmé"

PARIS, Sept. 1.—The Moscow Opera is planning a revision of Delibes' opera, "Lakmé." According to dispatches from Russia, changes will be made in the text and manner of presentation to stress passages which deal with the revolt of India against Britain.

Weismann Opera to Be Given Première

DUISBURG, GERMANY, Sept. 2.—The City Theater plans to give the première of a new opera, "Queen of the Lake," by Julius Weismann in the coming season. The composer is known for a series of operas which have been produced in recent years.

Riccitelli Composes New Opera

MILAN, Sept. 1.—Primo Riccitelli, composer of "I Compagnacci," has finished a new opera, "Madonna Oretta," on a book by Giovacchino Forzano.

Gatti-Casazza Prepares to Leave Milan

MILAN, Aug. 30.—Giulio Gatti-Casazza, general manager of the Metropolitan in New York, will be in Milan during the first days of September. He will probably not leave the city again until he sails for New York.



Josef Denyn, Carillonneur of Malines, Belgium, at the Console of Albany's Municipal and Memorial Carillon With Him Are Prosper Verheyden, Dutch Lecturer; Dr. Frank Sill Rogers, Organist and Choir Director of St. Peter's Church, Albany, and Col. William Gorham Rice, Author of "Carillon Music and Singing Towers of the Old World and New"

saved as the nucleus of a fund for a music auditorium in Albany. Other bells are in memory of distinguished Albanians.

Build Players' Cabin

In addition to giving the Governor Smith bell, Col. and Mrs. Rice contributed money to build the carillonneur's cabin in City Hall tower; a special music rack and etchings of European and American carillons which will be hung on the cabin walls. A fund has also been donated by Col. and Mrs. Rice to bring famous American carillonneurs to Albany for concerts.

Mr. Denyn is on his first visit to the

United States. With him is Dr. Prosper Verheyden, his interpreter and a lecturer on Flemish art. On Sept. 12 Mr. Denyn, accompanied by Col. Rice, Dr. Frank Sill Rogers, organist and choir director of St. Peter's Episcopal Church, and Mr. Verheyden, tested the carillon.

The dedication concert was broadcast by WGY, of the General Electric Company of Schenectady. The prelude was "The Star-Spangled Banner," played by Frederick Rocke, carillonneur of St. Peter's Church, Morristown, N. J., formerly organist and choirmaster of the Cathedral of All Saints, Albany.

WILLIAM H. HASKELL.

Cherubini Opera Revived in Berlin

Melodies of Napoleon's Day Heard Again as "Deux Journées" Unwinds Dramatic Story in Modern Staging

BERLIN, Sept. 1.—The first novelty of the new season was Cherubini's 127-year-old opera, "Les deux journées," or "Der Wasserträger," given by the Municipal Opera on Aug. 29. The production had a stamp of sincerity and won a certain success. It is, perhaps, the only one of the numerous stage efforts by this Florentine composer, once the idol of Paris, which has survived in the modern theater. And that is undoubtedly owing to its music *per se*.

Dating from the early Napoleonic period, the libretto by Bouilly has no very deep or moving emotions. Its characters are more or less stock figures. The situations are built up in sometimes skilled, but more often purely theatrical, fashion. Yet the opera—which employs interpolated dialogue—was respected by Goethe and Beethoven.

The story—as oldtime opera-goers may recall—concerns the heroism of Michele, a water-carrier, in the age of the powerful French minister, Mazarin. He hides his patron, Count Armand, who is under an official ban, in his water-barrel and disguises the Countess Costanza as his wife. The party then attempts to escape from Paris on passports issued to Michele and his family. After adventures, including capture by soldiers, the nobleman is finally saved by the arrival of a pardon from Mazarin. Into this tale is woven a secondary love interest, in which the leading characters are Michele's son, Antonio, and a peasant girl, Angeline. Their wedding is celebrated in the final act.

In the Municipal Opera production the dialogue was cut down to the barest requirements. As staged by Dr. Niedercken-Gebhart, a new director, the work moved with simplicity and dignity.

The music of Cherubini has classic depth, dramatic strength and lightness. There are a number of brilliantly written arias, duets, trios, quartets and concerted numbers. These are in a more

or less outmoded idiom, but one understandable to opera-goers of today. The orchestra played well under the new conductor from Switzerland, Robert Denzler.

The title rôle was beautifully sung by Alexander Kipnis, of the Chicago Opera, who showed also considerable skill in enacting the rural character. The rôles of the Count and the Countess were sung by Erik Enderlein and Grete Stückgold, respectively. The latter especially revealed pleasing reserve and vocal charm.

Carlsbad Plans Memorial to Beethoven

CARLSBAD, Sept. 1.—The city of Carlsbad plans to erect a Beethoven Memorial in 1928. The spot tentatively selected is the square by the Posthofpromenade, where the memorial to the Emperor Franz Josef used to stand. A popular subscription for the monument is now being raised.

MUSICAL AMERICA



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ISADORA DUNCAN; LIBERATOR OF THE DANCE

A Bizarre Career Ends Abruptly

*Vivid Exponent of Ancient
Dance Forms Suffers
Tragic Death, as Her
Children Did, in Gro-
tesque Motor Accident*

By HOLLISTER NOBLE

THE tragic death of Isadora Duncan at Nice last week brought to a grotesque conclusion one of the most vivid and kaleidoscopic careers in the annals of modern art.

To the many misfortunes of a life crowded with bizarre incident and arresting aspects surely no more sardonic end could the gods have decreed than that this flaming prophetess of Hellenic tradition who overthrew a dynasty of the dance in Russia, who attempted heroically and fanatically and at times picturesquely to carry her beliefs in the moods, manners and graces of antiquity and the dance into the details of everyday life, should have lost her children and found death for herself in the maw of the motorcar, the outstanding product of a machine age which she detested.

Isadora Duncan was never accorded her just artistic rewards in this country. The press here often treated her with scant respect. The public was interested in the clashes and contrasts of an erratic career which swept this young American girl from a modest home in San Francisco to New York, across the Atlantic on a cattleboat, and thence through the great centers of Europe to artistic triumphs of the first magnitude. But the public in this country, with the exception of a few localized groups of discriminating people, never deeply realized just what this girl of genius was doing. The recognition of her art came from Europe and it came speedily.

"The Duncan," as Europeans called her, was an amazing creature. The great gulf between her artistic life and her everyday life was always remarkable, often amusing (to others) and sometimes tragic. She came to New York at the age of twelve and a few years later heroically led her dancing class to safety from the blazing ballroom of the doomed Hotel Windsor. Subsequently she danced in Augustin Daly's production of "A Midsummer Night's Dream." In 1900 she borrowed \$150 and with her mother and two brothers went to Europe on a cattleboat. In the same year she made her London debut in F. R. Benson's Shakespearian revival of "A Midsummer Night's Dream" at the old Lyceum.

A European Success

Her biggest success began in Munich in 1904. She was painted by Lenbach, Kaulbach and the rest. She swept Berlin, Paris, London, Venice and Vienna. She danced for Mme. Wagner and almost appeared in a Bayreuth Festival. La Duncan's costumes, however, were too much or too little for Cosima. In 1913 came swift tragedy when her two children—Deirdre, six, and Patrick, three, whose fathers remain debatable mysteries among half a dozen celebrities who aspired to the honor—were drowned with their nurse when the motor in which they were riding plunged into the Seine.

She won her greatest triumphs in this country fifteen or sixteen years ago. Later she marred some of her performances with verbal tirades against her critics. In one of her denunciations delivered from the stage of the Metropolitan Opera House, disparaging her critics and defending her art she closed with:

"I am the daughter of Aeschylus, Sophocles, Euripides, Tyndall, Huxley, Herbert Spencer, and Walt Whitman."

A big order, surely, but perhaps she



ISADORA DUNCAN

Photo © Arnold Genthe

was right. For this woman was a genius. She collided with conventions, with customs, with individuals, with governments, in short with most of the close woven complex fabric of the modern world. But in the realm of the dance she was a creator of the first magnitude, producing a unique piece of pioneering work and revolutionizing in many quarters the whole field of so-called classical dancing.

It is as easy today to catalogue Isadora's Duncan's now obvious contributions to the dance as it is to listen to Beethoven's symphonies and acquiesce in the assertion that here lies gold once undiscovered. At an amazingly early age this young revolutionary formulated clear ideas of just what she wanted to do, namely to develop the art of the dance in forms of flexible, harmonious, natural life. She turned to the dance forms of ancient Greece as the purest exposition of the methods which she sought to develop.

She summed up her aims quite simply.

"To seek in nature the fairest forms and to find the movement which expresses the soul of these forms—this is the art of the dancer. It is from nature alone that the dancer must draw his inspirations, in the same manner as the sculptor with whom he has so many affinities. Rodin has said: 'To produce good sculpture it is not necessary to copy the works of antiquity; it is necessary first of all to regard the works of nature, and to see in the classics only the method by which they have interpreted nature.'"

"Rodin is right. My inspiration has been drawn from trees, from waves, from clouds, from the sympathies that exist between passion and the storm, between

gentleness and the strong breeze and the like, and I always endeavor to put into my movements a little of that divine continuity which gives to the whole of nature its beauty and its life."

The Function of Music

She also held to the Greek view that music and the dance should be mutually interpretative. The range and depth of her actual knowledge of music has often been questioned. But at least she chose the music for her dances with unerring good taste. She believed that music was much more than an accompaniment to the dance, that its function was to give the keynote and sustain the whole mood of the dance. These theories have led a horde of dancers to distort and tear to tatters many musical compositions designed to stand by themselves. But Isadora Duncan was not one of the transgressors.

She was the first dancer in London to break away from the traditional schools of ballet and step dancing whose movements had become increasingly stilted and meaningless. At one of her London recitals she arranged dance forms to idylls of Theocritus and poems by Swinburne. She interpreted with delightful freshness and from a novel point of view scores of well known musical morceaux. Her success was immediate. She gave a series of matinées at the Duke of York's Theater at which she introduced a number of child pupils. Whatever her shortcomings in the field of music she at least remembered, as few people do, that instrumental music owes its origin to dancing.

She dared to dance and dance exquisitely to the music of Beethoven and Brahms and Schumann. She studied the

Strove to Learn From Nature

*Drew Inspiration at Shrines
Graced by Trees, Waves
and Clouds — Preached
"Divine Continuity"
Found in Elemental Ac-
tivity*

score of Beethoven's Seventh Symphony for months in order to evolve her dance creations to this music. She was always passionately interested in the interrelation of music and the dance.

She danced in Vienna with Waslaw Nijinsky and was hailed as a high priestess of the renaissance of the dance. There were others of course—Maud Allan, Pavlova, Loie Fuller, the Wiesenthal sisters, and Ruth St. Denis among them. But Isadora Duncan was the first. Her influence alone on the customs and practices of the Russian ballet is a matter of history.

Her Genius and the Dance

Sum up these random observations and, with the activities of her colleagues, Isadora Duncan's greatest achievement was to bring home to masses of people the forgotten fact that dancing is a deeply rooted art, a great art demanding finely tempered strength of body and spirit. Anglo-Saxons seldom understand the dance as the Slav and Oriental does. They do not realize that the dance has a longer lineage than music, painting or sculpture, that it once entered into the religious and artistic life of whole nations. But Isadora, in spite of the kaleidoscopic confusion of her own career, in her art saw with a clear eye. She simply belonged to another day. She knew that the whole life of the ancient world was colored by the dance and she was determined to show modern people why this was so in natural movements with which she sought at all times to express the strength, the grace and the gravity of all living things.

An English author J. E. Crawford Fitch, wrote of her:

"In the power of expressing the depth and subtlety of spiritual moods Isadora is supreme. She is feminine with a calm, womanly, classic grandeur. Her art is of the nature of Ceres rather than Circe, full of dignity and restraint, with the beauty of full summer rather than spring."

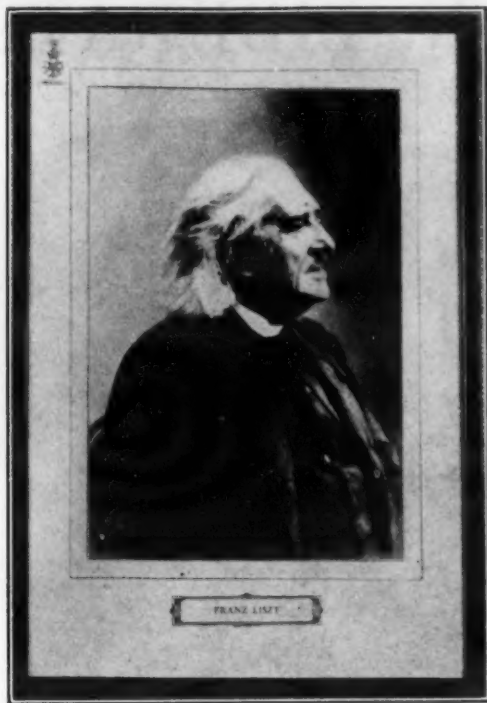
A good deal of what she did now seems obvious, a bit dated, and rather distant. For the American scene her portrait has faded. After the war she had financial difficulties; she flirted with Moscow, she was detained here at Ellis Island in 1922 on the occasion of her last tour, she shocked Mayor Curley of Boston in October of the same year and she married a young Soviet poet who later cut his arteries and hung himself in Russia. The press did not neglect these facts.

But when her star was in its zenith Isadora Duncan was a bold pioneer, a lovely woman and a great dancer. She was gifted with a vivid personality, with charm, grace and with a magnificent idea. There was a flame of genuine genius in her art and the whole dance world reflects the warmth of that flame today.

In the modern maelstrom of exploited personalities, super publicity and the din of the barkers it is well to remember the fine achievements of this remarkable woman and to honor them.

Sullivan Letters Published in London

LONDON, Sept. 5.—"The Life and Letters of Sir Arthur Sullivan," a new volume prepared by Herbert Sullivan and Newman Flower, contains correspondence and extracts from journals of the composer. Especially interesting are first-hand versions of details in the collaboration of Sullivan with W. S. Gilbert, and of the causes leading to the estrangement.



FRANZ LISZT

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Dear MUSICAL AMERICA:

AS I watched the imperturbable Rene Lacoste defeat the once unbeatable Tilden in tennis at Forest Hills last week, I found myself ruminating on the lot of pianists.

Now, it is not in the grand total of the things I know about, as to whether either Lacoste or Tilden is a pianist. About the only thing I can think of that directly ties either of them to music is that some of the irrepressibles in the tennis dedans throw mats—otherwise euphemistically described as cushions—around after the matches have ended in the identical way they do at the Stadium concerts.

But every new champion or public idol has to be made at the expense of some one, and it was the cogitation of this all-too-evident truism that got me started on pianists. There was, however, another reason, and it explains why I was not equally concerned with violinists, singers and double-bassoonists.

That very morning I had heard that one of the most noted artists of the keyboard, a man whose name has been something of a household word for a generation or more, had quietly cancelled his New York appearances because he had been unsuccessful in arranging an American tour that would be worth his while.

And there was something in this that corresponded to what was happening before my eyes at Forest Hills in the defeat of Tilden by the younger man. The dictum that youth will be served may not be quite so inexorable in music as it is in sports, but there is no getting away from the situation that if very many youths are to be served, some of the less youthful are going to have to exert themselves if they are not to be crowded out of the arena.

No doubt, as America's musical appetites grow, some increase in the number of really successful artists of any one type can be counted upon. But if the public turns enthusiastically to first one new star in the firmament and then another, it is not surprising if it loses interest in some others. In this instance, a celebrity who has done a lot of globe-trotting, and who, for that reason, had somewhat lost touch with the American public, found his dates were few and far between. Why? Because other pianists who had come on the scene during his peregrinations, had garnered many of them. And there were only so many dates for all.

Big as America is, it cannot harken, in any one season, to all the old favorites and all the newcomers. This pianist, great as he is, must re-build his public. Fortunately, he is still young enough to do so.

WHO is Guida? Was it Guardi? Here is a baffling, perplexing, inexplicable mystery. Maybe Gatti knows. It all happened last week when the S. S. Duilio from Naples and Genoa pulled up her mudhook at Quarantine and steamed up the harbor. That remarkable institution of the Metropolitan Opera House, Signor Guglielmo Guardi, the house poet, paced the boat deck, gracefully guarding from inquisitive members

Guida, Guardi, Gatti, and the Missing Link

of the press the absent Mr. Gatti's dark designs on the Metropolitan's patrons. The president of Queens, two picture brides, a Broadway dancer and the Duke of San Cesario and Count Mercantonio de Beaumont Bonelli, the latter two gentlemen chaperoning the Royal Italian Yacht Club's entry, the white and red striped craft Maty on the forward deck, were shyly making advances to a few timid members of the press. All at once a cheer went up from the water on the starboard side of the Duilio. Half a dozen celebrities rushed to the rail and bowed, only to back away in embarrassment and glower at one another.

WHICH one was Guida? There below them was a sturdy motorcraft jammed with a hundred yelling, shrieking Italians. A great banner—"Welcome to Guida"—stretched from stem to stern. There were shouts and cries:

"Viva Guida. Cara Guida."

There was a hint of music in the air. Reporters approached Signor Guardi hopefully. Was he Maestro Guida? No? Was it a new tenor? Mr. Gatti aboard in disguise? A new home for opera? No? Nothing to say? But if Guida wasn't Guardi and Gatti was still abroad—who was he?

Signor Guardi nervously paced the deck and swore there wasn't a masked tenor on board. The purser's staff looked at the lists. There wasn't any Guida. The signori from Napoli chugged up to the bows and cried and prayed for Guida. Tabloid photographers, playing safe, snapped everyone on the Duilio and swam ashore for the first edition.

Desperate reporters searched the lockers. Count Mercantonio de Beaumont Bonelli swore he didn't know who Guida was. Others gazed suspiciously at Signor Guardi who stated positively that there would be more or less of a season of opera this year. He refused to commit himself further.

As for Guida—it may be a tenor, a new drink, a veteran basso or just another conductor trying to evade the quota.

Nobody knows.

WHEN I heard of Isadora Duncan's death, I recalled a conversation in which Ruth St. Denis defended the elder dancer against charges of artistic extravagance.

Our talk had veered from interpretative dancing to the angular cavortings practised by young men and women in cafés. Miss St. Denis agreed that such hoppings-about were ugly in themselves, but she tolerantly expressed the belief that they represented a transition from out-worn restrictions to natural beauty of movement. "Freedom" was clearly her battle cry, a note struck again when Isadora Duncan was mentioned.

"We owe a great deal to Isadora Duncan as a pioneer," she said. "Take, for example, what she has done for children. Don't you remember the absurd dancing parties we used to go to as children? The little girls all wore stiff, starched little petticoats. They had stiff bows of ribbon in their hair, and they sat stiffly around. You know . . . like this. . . ."

Inimitably she mimicked the flat, ironed postures.

"And the little boys! They had on tight, uncomfortable shoes and suits, with rigid collars. They marched up to the little girls, and they bowed . . ."

Again the perfect mimicry.

"Isadora Duncan," she continued, suddenly becoming serious, "was the first to see the unnaturalness of all this sort of thing. She did away with the hampering, uncomfortable clothes and devised loose garments that gave the children free play of their healthy bodies. She taught children to be happy, easy, in their dancing; and people now see that she was right."

WITH schools for this, and institutions for teaching that, from salesmanship to composing symphonies, I experience no surprise when my attention is called to an advertisement of a "school of artistic whistling" published by a western paper.

Place of Puckering Among Remunerative Arts

For the idea is not as new as the friend who showed me the item seemed to think.

Years and years ago I used to hear a wondrous tale of the money made by a professional teacher of whistling. His method, according to the historians, was

to tour the village districts, distributing en route little handbills which bore the promise that, for twenty-five cents a head, he would teach all comers perfectly to whistle in one lesson.

The lessons were arranged on the class plan, and were held in the hall over the blacksmith's shop, or in some other centrally-located auditorium. Fees were paid at the door, as the pupils entered. Each session was prefaced by a big-worded explanation of technical means, concluding with the statement that, of course, the first step was a proper puckering of the lips. Unless lips were puckered in a scientific manner, correct emission of breath and pleasing tone color were impossible of attainment.

"Therefore," the teacher would continue, "I now ask you all please to prepare to pucker."

When his students burst into giggles and titters, the professor registered hurt pride.

"Pucker you must," he would admonish them. "Unless you pucker, we cannot proceed. Now, all together . . . PUCKER!"

At the end of an hour's hilarity, which the pedagogue did not appear to share, instruction would be called off as hopeless in view of the assembly's unseemly levity, and the instructor would depart. If anyone unfairly asked for his money back, the professional reason for refusing to return a penny was unanswerable:

"If you will not be serious and practice the necessary puckering exercises, it is not my fault."

But I scarcely need add that this all happened a very long time ago.

MY arch-imp happened to see in a recent newspaper article that one of the high-lights of motion-picture music stated that "there is only one sister art which belongs in a motion-picture theater, and that is music."

"Ha!" cried the imp, "methinks I have read something like that before in another connection. Wait a bit! . . . Yes, I have it. 'The School for Scandal.' Sir Peter Teazle says 'Ah, madam, true wit is more nearly allied to good nature than your ladyship is aware of!' to which his wife replies, 'True, Sir Peter: I believe they are so near akin that they can never be united!'"

ART or plain work? Which of these covers music-making? A Washingtonian who is in close touch with the Department of Labor tells me the government has been relieved, for the time being, of an obligation to make a ruling on the ticklish question as to whether jazz musicians are artists or manual laborers.

A jazz orchestra from France which has been playing at one of the large hotels there was the center of the controversy. The musicians came into the United States as "artists" for a temporary stay of six months, outside the quota law. The American Federation of Labor, believing in protection of American laborers or artists, or whatever they may be ruled to be, filed a brief with the Department of Labor protesting against the half-year stay of the French orchestra. The labor organization contended that the musicians in a jazz orchestra are actually laborers and should come in under the quota law, if at all.

So the situation stood until a few days ago, while the department wrestled with the problem as to whether a trap drummer actually works for his living or is supported by the public because the world couldn't consider itself cultured without him. Then, much to the relief of the department, the visitors solved the dilemma by quietly slipping away and sailing for home, their six months having expired. Time and procrastination apparently were on the side of art.

DO our sense of rhythm and our love for music go back to the age when all of us were (we are told) single atoms? Those who can't deny the lure which certain forms of "blues" hold for them will, no doubt, feel themselves more firmly entrenched in human nature when they read about the theory announced at

the recent convention of the British Association for the Advancement of Science.

Dr. G. P. Bidder, zoologist, suggested that the reason for the modern love of jazz music might be found in the pulsating rhythm of the earliest units of protoplasm, called flagellates, 10,000 million generations ago in the primeval oceans of the world.

"All these ancestors of ours passed their whole active lives in the continual rhythm of accumulating energy," he said.

He believes that to this same metabolic rhythm inherited from the flagellates we owe our sense of time. So our appreciation of dancing, poetry, and music shows that we are still flagellates at heart.

This clears up not a little of the mystery which has always existed in my mind as to the why and wherefore of the various cults of "pure motion." When next I behold a feminine figure clad in a bearskin painstakingly emulating the antics of the gentle armadillo in the interests of plastic expression on the dance platform, I shall chalk it up to the influence of the prehistoric polyps.

IT is always interesting to hear firsthand impressions of new artists destined for America. Therefore, I was not at all disconcerted by an apparent disagreement on the style of acting exhibited by Gertrude Kappel, the Wagnerian soprano from Munich, who will make her Metropolitan Opera bow in January.

You will recall some comment in these musings a short time ago, when our friend Pitts Sanborn of the New York Telegram and Mail found a little cause for lament about this artist's alleged tearing of passion to tatters in "Götterdämmerung." Comes now Mary F. Watkins, an assistant critic of the New York Herald Tribune staff, and writes from Munich some impressions which she got both in an interview and in watching Mme. Kappel's performances on the stage during the Festival.

This reviewer expresses a conviction that American opera-goers will find something of Olive Fremstad recalled by the new artist in the coming winter. Her work is praised for nobility, vitality and a certain "lift." Her voice is said to be "big, strong, richly-colored, tone production sure." Miss Watkins finds Mme. Kappel most impressive as *Isolde*, *Kundry* or *Brünnhilde*.

She announces what is a bit of advance information of considerable interest—that the newcomer has been engaged to sing the parts of the *Marschallin* in "Rosenkavalier," *Rachel* in "La Juive," *Leonore* in "Fidelio," *La Gioconda* and *Elisabeth*, as well as the latter Wagnerian heroines, including, I suppose, *Kundry*.

The most arresting item in the reviewer's story is one that contains a gentle hint to our Metropolitan stage régime. Miss Watkins describes the entrance of the Munich *Kundry* in the garden scene as "unforgettable." "Her cry of 'Parsifal!' precedes her from the depths of purple shadows, from which she presently appears, standing remote, white-faced, crimson-lipped, swathed in the sultry, enticing colors of the depths from which she has come: the most enticing figure ever encountered upon an opera stage."

All of which convinces Miss Watkins that the New York way of thrusting *Kundry* out on the stage "in a rose-colored perambulator"—"our pleasing local practice"—might very well benefit from a study of this inimitable effect.

And—yes!—she gives us an inkling that Munich is, after all, not so different from the New York of only a few seasons back. There are, she tells us, "Kappel-flappers" there!

FROM a correspondent in Cincinnati I learn that Fritz Reiner, conductor of the Symphony there, has returned from his summer triumphs as guest conductor in Milan, bringing with him much new music, a young white mountain shepherd dog, and a moustache grown during his stay abroad. The latter is to be permanent, "if the ladies like it," he says. Wise the conductor who recognizes the part the ladies play in the improvement of our artistic standards, agrees your

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Solfège

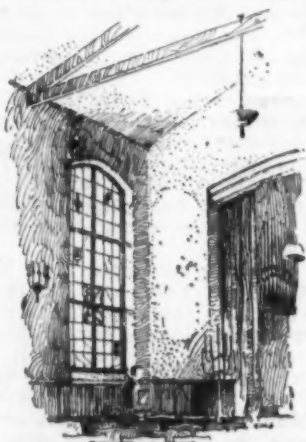
To both the amateur and the professional alike there is one musical asset which is preeminently important—the ability to read music at sight intelligently and fluently. To this end it is absolutely necessary to be able to hear music quite independent of the instrument and to be definitely sensitive to rhythmic values and to the intervals themselves. The system of solfège has proven the best means of attaining this result. It is the method in use in the conservatories of Belgium, France and Italy. It aims to develop in the pupil not only the necessary theoretical knowledge but also a definite sense of rhythm, intonation, tonality and modulation by means of the voice—the instrument par excellence which the student has always naturally at his disposal.

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A full year of intensive solfège must precede any other theory course, as a familiarity with musical notation, the scales, intervals, and rhythms, and a sensitivity to tonality are essential requirements for further study. In the second year, small classes in general theory, including elementary work in practical harmony and counterpoint, are held. Solfège must be continued at least for this year.

For the third year there are intermediate theory classes embracing more advanced harmony, analysis

and counterpoint. The study of advanced harmony in the fourth year is optional. During the third as well as the last year of the course, the continuance of solfège depends on the quality of the previous work and the desire for a more thorough equipment. A course in the History of Music may be attended during the third or fourth year.



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These courses offer to the serious student every opportunity for the development of thorough musicianship. The student should expect to spend from three to four years of intensive work to fit himself properly for the profession of music, it being taken for granted that on entering this course he brings to it adequate musical gifts and a preparatory training on the instrument sufficient to enable him to play the more advanced literature. Credit is given for whatever theoretical work has already been done, and he is admitted to the year for which he is ready.

The David Mannes Music School



David and Clara Mannes

Directors

TWELFTH SEASON

1927-1928

Department of Cultural Studies

The Directors, believing that the need of the music student is a cultural background against which his own particular art and technical proficiency may develop, establish with the season of 1927-1928, a Department of Cultural Studies, under the direction of Donald B. Clark, M.A.

This department will specialize in studies in the fundamentals of the human spirit and its development into modernity. The student, while engaging in his musical training, will have the opportunity of an introduction into the essentials of philosophy, psychology, the great tradition of English letters, and the spirit of the periods of highest French or German culture.

The teaching will not be formal and externalized but will attempt to bring out the individuality of the student and to make him understand and assimilate in his own terms rather than to impose masses of cut and dried information. The method will be somewhat that of a seminar, fitting in lectures where necessary, discussion always and occasional papers or semi-formal contributions by the members.

The complete course will consist of four hours a week.

Composition

To the musician who is preparing himself for creative work, the School offers individual lessons in composition with Rosario Scalero, covering polyphony (16th century), homophonic style, canonic forms, choral preludes, fugue and its forms, motet, variations, and applied musical forms.

The Faculty

(Alphabetically Arranged)

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Anna Alofsin	Ruth Johnson
Katherine Bacon	Jessie Porutchik King
David Barnett	Charles Kinney
Howard Brockway	Sam Lamberson
Warren Case	Rosemary Lillard
Marion Cassell	George Newell
Urana Clarke	Janet Ramsay
Mildred Couper	Simeon Rumschisky
Clary de Vreux	Rose Schenk
Mary Dwight	Frank Sheridan
Mary Flanner	Esther Streicher
Julia Fox	Olga de Stroumillo
Pearl Sutherland Ideler	Newton Swift

VIOLIN

Helen Curtis	Edwin Ideler
Scipione Guidi	David Mannes
Suzanne Gussow	Alix Young Maruchess
Simon Hero	Paul Stassévitch

Wolfe Wolfensohn VIOLONCELLO

Edith Otis	Felix Salmond	Lieff Rosanoff
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ORGAN

Hugh Porter

SINGING

Fraser Gange	Greta Torpadie
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Under the direction of Rosario Scalero

COMPOSITION

Rosario Scalero

GENERAL THEORY

Leopold D. Mannes	Newton Swift
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SOLFÈGE

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Anne Marie Soffray, *Supervisor*

Clary de Vreux	Mary Flanner	George Newell
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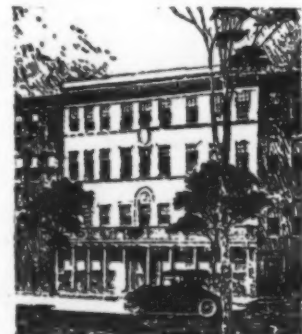
Piano and Strings	Alix Young Maruchess
String Quartets	Wolfe Wolfensohn
Choral Class for Girls and Boys	Charles Kinney
Adult Chorus	George Newell

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DICTION . . . English, French, German, Italian

DEPARTMENT OF CULTURAL STUDIES

Donald B. Clark, M.A.



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SEASON OF 1927-28 BEGINS THURSDAY, OCTOBER 6TH

STEINWAY PIANO

PIPERS VIE AT FESTIVAL

Scotland's Melodies Stirringly Given at Banff Highland Gathering

Songs Ranging from Age of Bruce to Present Century
Are Linked with Aboriginal Lays and Dances
in Canada's Novel Three Days' Fête

BANFF, ALBERTA, Sept. 17.—The skirl of the bagpipe dominated Banff's festival this autumn, when visitors from many parts of Canada and the United States gathered for unique programs. Seven centuries of Scottish song, dance and sport were epitomized in this three-day Highland Gathering and Scottish Music Festival held in the setting of the Canadian Rockies, Sept. 3 to 5, under the patronage of the Prince of Wales. The festival will be an annual autumn event at Banff hereafter.

On the evenings of the first and third days special programs of Scottish song were given in the ballroom of the Banff Springs Hotel, in which appeared native singers. These included J. Campbell McInnes, Jeanne Dusseau, Davidson Thompson, Frances James and Ruth Matheson. Gaelic songs were presented by Norman Cameron and by a group of folk-singers from the Hebrides, who recently settled in Canada.

Songs of Scotia

The program of Scottish music was drawn up in historical sequence, commencing with ballads of the thirteenth, fourteenth and fifteenth centuries, followed by groups from the periods of Mary, Queen of Scots; the Stuarts and the Jacobites, as well as songs of Burns, Sir Walter Scott, Lady Nairne and Christopher North. An additional feature was the Hebridean music made popular by Marjory Kennedy-Fraser.

A special Sunday service was held one morning at Sun Dance Canyon, four miles from Banff, under the direction of the well-known author, "Ralph Connor" (Dr. C. W. Gordon), who was at one time a minister at Banff and who set the scenes of his novels in this locality, particularly that of "The Sun Dance Patrol." At this service, hymns of the sixteenth century Covenanters were sung by the Scottish Choir of Calgary, assisted by Davidson Thompson.

On the second evening Juliette Gaultier, singer of aboriginal melodies of Canada, gave a recital of Indian folk-song. This included some Eskimo tribal chants which she had introduced to New York in a recital at Town Hall last April. Mlle. Gaultier was assisted by a group of Stoney Indian singers and dancers from the Morley reservation near Banff, where she has studied In-

dian folk-songs for several summers past.

Pipers in Competition

The Festival began with piping contests, athletic games, and folk-dances—all as old as Scotland herself. Almost every Highland regiment in Canada was represented in the pipers' contest for a



The Indian Peace Sign

trophy which was offered by E. W. Beatty, chairman and president of the Canadian Pacific Railway. At the same time the Amateur Athletic Union of Canada conducted flat and hurdle races, weight throwing, tugs-of-war, tossing the caber, quoiting, high and broad jumping, and discus and javelin throwing.

Rusticana" and "Pagliacci." Miss Peralta, Mr. Chamlee, Miss Roselle, Mr. Martinelli and Mr. Amato will be in the casts.

Louis Persinger, former concertmaster of the San Francisco Symphony, and leader of the Persinger String Quartet, will head the violins of the Philharmonic Orchestra for the opera season.

The Opera Association has engaged Ethel Graham Lynde for a series of free operalogues, to be given in the Philharmonic Auditorium, beginning on the



Gaelic Pageantry Sounds a Colorful Note in a Western Land: The Scottish Band Shown Leaving the Banff Springs Hotel at the Opening of the Festival

afternoon of Sept. 26. Mrs. Lynde will have the assistance of Marjorie Hicks Hall, pianist.

Opera reviews are being given by Margaret Goetz before clubs and schools. HAL DAVIDSON CRAIN.

Fifth Opera Season Begun by Forces in San Francisco

[Continued from page 1]

man opera by the San Francisco forces. Another unusual event will be the Western premiere of "Turandot," under the baton of Mr. Merola, on Sept. 19. The "Tristan" house was reported sold out a week in advance.

These two operas were subjects of two operalogues given under the sponsorship of the Women's Auxiliary of the San Francisco Opera Association in the Fairmont Hotel, when the conductors addressed hundreds of interested listeners. They told the story of the opera, explaining some of the background and action, and playing excerpts from the score. "Falstaff" will be similarly treated before its production.

The San Francisco repertoire for the coming fortnight is as follows: Sept. 16, "Tristan und Isolde" with Rudolph Laubenthal, Elsa Alsen, Ezio Pinza, Pasquale Amato, Kathryn Meisle; Hertz conducting; Sept. 17, "Tosca" with Anne Roselle, Mario Chamlee and Antonio Scotti; Mr. Merola conducting; Sept. 19, "Turandot" with Miss Roselle Armand Tokatyan, Pinza; Mr. Merola conducting; Sept. 20, "Romeo et Juliette" with Florence Macbeth and Mr. Chamlee; Mr. Merola conducting; Sept. 22, "Il Trovatore" with Miss Peralta, Miss Meisle, Mr. Martinelli, Millo Picco; Pietro Cimini conducting; Sept. 24, "Cavalleria" and "Pagliacci" with Miss Peralta, Elinor Marlo, Mr. Chamlee, Miss Roselle, Mr. Martinelli, Mr. Amato; Mr. Cimini conducting; Sept. 27, "Falstaff" with Lawrence Tibbett, Mr. Scotti, Mr. Tokatyan, Miss Peralta, Myrtle Donnelly, Miss Bourskaya; Mr. Merola conducting; Sept. 28, "Aida" with Miss Roselle, Miss Bourskaya, Mr. Martinelli,

Mr. Amato and Mr. Pinza; Mr. Cimini conducting; Sept. 29, "La Cena Delle Beffe" with Mr. Tibbett, Mr. Tokatyan and Miss Peralta; Mr. Cimini conducting; Sept. 30, "La Bohème" with Miss Macbeth, Mr. Chamlee, Millo Picco, Désiré Defrère; Mr. Cimini conducting; Oct. 1, "Carmen" with Miss Bourskaya, Mr. Martinelli, Mr. Defrère and Miss Donnelly; Mr. Merola conducting.

The Kosloff Dancers will comprise the ballet for the second successive year, with Vera Fredowa as solo dancer. Edward F. Moffatt is the business manager. MARJORY M. FISHER.

Dresden Will Hear New Dutch Opera

DRESDEN, Sept. 4.—The Dresden State Opera will give the first performance in the coming season of a new opera, "Dreamland," by the Dutch composer, Jan Brandt-Buys.

Los Angeles Opera Series

Will Bring Notable Casts

[Continued from page 1]

rangements will be: Wednesday, "Carmen," Miss Bourskaya and Mr. Martinelli. Thursday, "Tosca," Miss Roselle and Mr. Chamlee. "Il Trovatore" will close the week, the chief singers being Miss Peralta, Miss Meisle, Mr. Martinelli and Millo Picco.

The third Monday night will bring the season to an end, with "Cavalleria

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Chinese Revise 'Carmen' in Novel Style

SHANGHAI, Aug. 29.—For a production of "Carmen," given in this city recently, some novel changes were made in the classic tale. Deeming that the Spanish bull-fighting milieu of the opera and its various characters would not be understandable to the Chinese, the producers changed the characters' vocations to those common in China. Carmen was metamorphosed into a laundress, Don José into a street vendor, and Escamillo into a sword swallower. The story, thus revamped, elicited much applause.

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Three Choirs Feature New British Music

Elgar Composes Fanfare for English Hereford Series, Which Takes Place in 207th Year This Autumn. Bach, Handel and Mendelssohn are Represented.

LONDON, Sept. 10.—Bringing to hearing some new British music and reviving choral classics of other years, the 207th Three Choirs Festival was opened at Hereford on Sept. 4. The festival visits in turn three centers, whose choirs have banded together annually to give the famous series.

This year Sir Edward Elgar had written a new Fanfare for the procession of notables to the Cathedral. The opening Sunday included an opening chorus from his "Apostles," which Sir Edward led. Sir Herbert Brewer had also composed a new work for the occasion—a setting in D of the evening service. Dr. Percy Hull led the London Symphony in a movement from Brahms' Fourth Symphony, and in works by Beethoven and Wagner.

The morning of Sept. 6 was given over to Mendelssohn's "Elijah." This had an especially good performance. In the evening a new work heard was Alexander Brent-Smith's "Hymn on the Nativity." The noble poem rather outstrips the composer's muse, but the work is interesting. The evening concluded with Elgar's "Dream of Gerontius."

The greatest music of the festival was, perhaps, Bach's B Minor Mass, heard the following morning and given a performance which was at times highly impressive.

The Shire Hall was the scene, on the evening of Sept. 7, of a concert of music by living Britons. A relative novelty was W. H. Reed's "Rhapsody" for viola and orchestra, which was played by Lionel Tertis with very beautiful tone. Beatrice Harrison was soloist in Delius'

'Cello Concerto—an interesting and competent performance. During the festival Vaughan Williams' "Shepherds of the Delectable Mountains" and Edgar Bainton's "Hymn" were given.

The native musical roster was extended with a performance of Napier Miles' Orchestral Fantasia on two Elizabethan themes, an animated score. Elsie Suddaby sang Sir Herbert Brewer's song cycle, "For Your Delight" and two songs by Ernest Walker. A novel item was Sir Walford Davies' "Children's" Symphony—a miniature work with some charming episodes. Granville Bantock conducted his incidental music for "Macbeth." Other works heard were J. B. McEwen's "Grey Galloway," Balfour Gardiner's "Shepherd Fennel's Dance," and Elgar's "Cockaigne" Overture.

Beethoven's Ninth Symphony was performed on the morning of Sept. 8. On the same evening there was a concert of miscellaneous works, including the Franck Symphony and Elgar's Violin Concerto, with the solo part played by Albert Sammons.

Play Davies Quintet

The final day was devoted to a morning hearing of "Messiah" and an evening chamber program in the hall. The latter session had an item of interest in a new Piano Quintet, of erudition and skill, composed by Sir Walford Davies.

The soloists heard during the festival included some notables. In "Elijah" the title part was sung beautifully by Horace Stevens, and the other artists were Miss Suddaby, Tudor Davies, Olga Haley and the boy soprano, Aiken. The Ninth Symphony had Dorothy Silk, Miss Haley, Steuart Wilson and Robert Radford as a fine solo quartet.

Italian Opera Houses Form Entente

MILAN, Sept. 1.—A working agreement has been reached between the Scala in Milan, the San Carlo in Naples and the Regio in Turin. This arrangement is to provide that artists engaged by one house may be available to the others, and stage settings will also be exchanged.

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Fall Issue bears date of Oct. 29th, 1927

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NEW YORK SUN

(Wm. J. Henderson)

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Strauss Festival at Frankfort Fair

[Continued from page 3]

play any louder!" "That's just the trouble," smiled Bülow to the perspiring player, "I keep asking for *forte*, and you keep playing *fortissimo*."

In addressing the future singers of the principal rôles, Strauss turns voice teacher long enough to point out that too much straining for volume impairs the diction, and that a singer can be better understood if he will but reduce his dynamics and pronounce words distinctly.

Among the confessions which Strauss makes in the same foreword to "Intermezzo" is one of much significance. He always welcomes as a compliment a remark that he has conducted so that the entire text has been audible from the stage. In this respect he may feel well repaid by his work in Frankfort. The series started with a remarkably leisurely and dispassionate "Salome," and found a communicative zealotry only with "Intermezzo," "Ariadne" and "Die Frau." No matter what one found to discuss in Strauss's tempi, all had to concede that the six glittering orchestral scores—while given their full share of impartial and highly competent atten-

tion from a meticulous conductor—were, nevertheless, so modeled that the singing of the text remained the most important feature of each performance.

Of the singers, special achievements were made, vocally, by Beatrice Sutter-Kottlar, as *Elektra* and the *Marschallin*; and by Elsa Genthner-Fischer, as *Salome*, the *Kaiserin* in "Frau ohne Schatten" and the *Conductor's Wife* in "Intermezzo." Adele Kern was cordially applauded for her vivacious performance of *Zerbinetta's* taxing aria, the single item in the six operas which elicited applause.

Strauss himself was invariably welcomed with the most adulatory applause whenever he appeared before the curtain to bow to sold-out houses. There was always a large representation of Americans.

Dr. Lothar Wallenstein was responsible for interesting supervision of the stage-pictures. "Elektra," "Intermezzo" and "Ariadne" had been newly staged within the last few months in preparation for the Strauss Festival. For these operas and for "Die Frau," interesting scenery had been designed, in the modern spirit for the most part, by Ludwig Sievert.

Concert Series Arranged for Waterbury

WATERBURY, CONN., Sept. 20.—The Junior League Chapter of this city has announced a series of five concerts for next winter. These will be given under the direction of Winifred Young Cornish. Three of the events will be for young people. The first, on Nov. 4, will be a violin recital by Joseph Knitzer, a pupil of Leopold Auer. The English Singers will appear on Dec. 16. On Jan. 13 George Barrère, flutist, will be heard in the afternoon concert, and members of the New York Symphony in an evening orchestral event. Winifred Cornish will be the soloist with the symphony, playing the Grieg Concerto. Mrs. Elton Weyland, of New York and Waterbury, is chairman of the music committee sponsoring the concerts.

Orlando Opera Association Elects Officers

ORLANDO, FLA., Sept. 17.—The Orlando Grand Opera Association, which is eventually to become a unit of the Florida State Grand Opera Company, Inc., met on Sept. 9, and elected permanent officers, with the exception of the president, as follows: Mrs. Peter B. Jones, first vice-president; A. R. Douglass, treasurer; Thomas Lantz, secretary. Judge D. A. Cheney retains the temporary presidency. The finance committee reported that the local unit had been entirely underwritten. New members of the Association are Mrs. Roberta Branch Beacham, representing

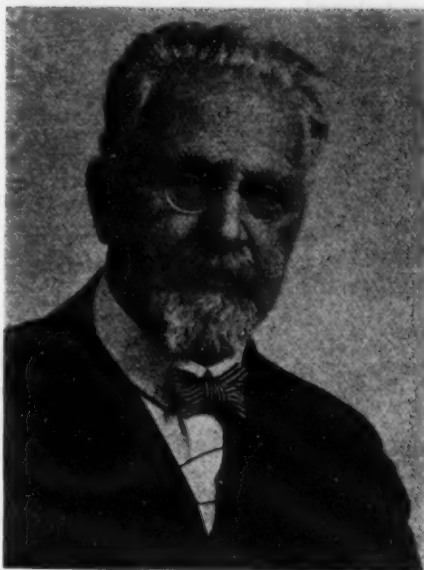
the Rosalind Club; Mrs. Alexander Ackerman, Judge C. O. Andrews, C. L. Ebsen, and Mrs. Monroe Patch. P. P.

Philippi Succeeds Davis as Organist in St. Louis Church

ST. LOUIS, Sept. 20.—Arthur Davis, organist of Christ Church Cathedral for fifteen years, has resigned and is succeeded by Daniel Philippi. A purse of \$1,000 was presented to Mr. Davis by the chapter of the church, on the eve of his leaving St. Louis for the East. Mr. Philippi comes from Pittsburgh, where for seven years he was organist and choirmaster in the Church of the Ascension. Previously he had held New York posts as assistant to T. Tertius Noble at St. Thomas' Church, and in association with Horatio Parker, in Collegiate Church, and Leopold Stokowski in St. Bartholemew's. He was also an associate of Charles Heinroth at Carnegie Institute. S. L. C.

Smallens Re-engaged for Carlsbad Opera

PHILADELPHIA, Sept. 20.—Alexander Smallens, musical director of the Philadelphia Civic Opera Company, has been engaged to conduct the summer season of opera at Carlsbad next year. The booking follows his appearances there this summer as an operatic leader. Mr. Smallens was obliged to relinquish a series of five gala performances at the Opéra-Comique in Paris, during the convention of the American Legion, owing to his duties at home.



Arnold Rosé, Founder of the Viennese Quartet Which Bears His Name and Is Booked to Play at the Library of Congress Festival in April

PIANO TAUGHT BY RADIO

Novel Method of Instruction Wins Many Students in Kansas City, Mo.

KANSAS CITY, MO., Sept. 20.—An interesting method of teaching piano by means of simple lessons broadcast from Station WDAF by the Kansas City Star has been used this summer. In greater Kansas City, 8759 students registered for lessons and outside registrations were 7116, totaling 15,875 students for the course. Lessons, which have been of fifteen minutes' duration, have been broadcast daily at 10 o'clock, and evening instruction has been scheduled three times a week.

The piano instructors have been chosen from the faculty of the public school staff, with several exceptions. Genevieve Elliott, Mrs. Eben White Sloan, Mrs. Florence McN. Woodard are prominent among instructors broadcasting the instruction. New lessons and reviews of old ones are published on the music page of the Star in the Sunday edition. The last lesson will appear on the first Sunday in September.

Students of Carl Preyer's piano class were heard in recital recently at the home of Irwin Hurwitt. Mr. Preyer, who is head of the piano department of the Fine Arts School of Kansas University, has taught in this city twice a month for several years. Those appearing were Ruth Grossman, Dorothy Messmore, Mildred Newby, Irwin Hurwitt, Helen Sanders, Lola Belle Shackelford, Gertrude Bihl, Lee Greene and Raymond Lawrencecon.

BLANCHE LEDERMAN.

Capital Obtains Stravinsky Work

Library Commissions New Pantomime — Rosé Quartet Engaged

WASHINGTON, Sept. 19.—Igor Stravinsky has accepted a commission from the Library of Congress to compose a short pantomime for the festival which will be given under its auspices from April 27 to 29. The subject of the work has not been announced, but the Washington performance will be its world-première. The stage production will be conducted by Hans Kindler.

This will be the first important work, apart from the opera-oratorio, "Oedipus-Rex," which Stravinsky will have composed since his visit to America as conductor a few years ago.

Another announcement is that of the engagement for the coming festival of the Rosé Quartet of Vienna. This will be the first American visit of Arnold Rosé and his associates. At the concert in Washington, the Viennese players will give the first public performance of a new string quartet by John Alden Carpenter.

The Quartet was founded in 1882. It now includes in its personnel, besides Mr. Rosé, P. Fischer, A. Ruzitska and J. Walther. Mr. Rosé was born in Jassy, Roumania, Oct. 24, 1863. He studied at the Vienna Conservatory, made his debut as soloist at the Leipzig Gewandhaus and has been for many years solo violinist and concertmaster of the Vienna Opera and a professor of the State Academy of Music there. He also served as concertmaster at Bayreuth. In 1902 Mr. Rosé married a sister of Gustav Mahler.

Johnson and Gordon Continue Success Abroad

J. Rosamond Johnson and Taylor Gordon, who went abroad last June to make an English début, have met with great popular success throughout Great Britain. During the balance of this month they are singing in Manchester and elsewhere. They are expected to return about the first of November, to make a tour through this country.

Marcel Delannoy Marries

PARIS, Sept. 6.—Marcel Delannoy, composer, and Odette Ertaud, singer, were married recently. M. Delannoy's opera, "Poirier de Misère," had its première last winter at the Opéra-Comique. Miss Ertaud was one of the singers in that work.

WATERLOO, IOWA—Elna Christensen has returned to New York for her third winter of study there. This year she will be connected with the American Institute of Applied Music as junior teacher.

B. C.

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"Finely broad phrasing—brilliant episodes."—*New York Evening Journal*.

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NEW YORK, SEPTEMBER 24, 1927

ON THE NEW YORK HORIZON

WITH the first concerts of the new season scheduled for the early days of October, New York will soon be turning thumbs up or down, after the fashion of the critics, to the delight or distress of artists new or old. Though European reputations do not mean what they once meant, it still is true that pre-season gossip is likely to center around the personalities and achievements of newcomers from the other side.

In what mysterious way these names suddenly accumulate prestige, even the managerial publicity workers are often at loss to explain. New York concert patrons will be found manifesting keen interest in an artist whose name was utterly unknown to them six months earlier. How much of this is due to word of mouth, circulated by Americans who have heard these artists abroad, and how much to well-laid plans of managers, remains pure conjecture, but the fact remains that few new American artists can hope for any similar amount of advance attention.

So, in listening to what is being bandied about among those who are on the toes of expectancy with respect to the new season, one hears the names of a d'Aranyi, a Horowitz, a Kolessa, a Kappel, a Schlusnus, a Krueger, a Beatrice Harrison—and it is not surprising to note that all are from abroad. The music year may close with one or more American artists quite as much talked about, though it is rare indeed that fame can be won overnight as it was by Lawrence Tibbett. Equally rare is an instance of such advance curiosity as was stirred over Marion Talley. Beginning in most instances unheralded, the newcomers among Americans must expect to do little more than gain favorable introductions—if they are that fortunate—in their first New York appearances, whereas some of the Europeans may have a personal following from the start.

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THESE ARE THE AIMS AND PRINCIPLES OF MUSICAL AMERICA

Perhaps no other new recitalist of the year has the promise of so unique a place as the guitarist, Segovia. It is the unusual that first catches eye and ear. Then there are the composers, Ravel, Bartok, Tansman, to bestir an interest not quite the same as that manifest in the various conductors, Arbos to Zaslavsky. Toscanini's star may, by its very brilliance, bedim the light of some of the numerous "guests," but there is always the possibility that among so many, one will be found to kindle entirely unexpected enthusiasms.

With the Florentine Polyphonic Choir and the Rosé Quartet among the several unfamiliar organizations from overseas, with the New Bach Cantata Club and Kurt Schindler's recently announced Musical Forum added to existing institutions, with the New York Symphony celebrating its fiftieth and the Philharmonic its eighty-fifth year, and with a Schubert Centenary likely to influence programs throughout the season, the concert and recital year will have its points of individuality, along with those likenesses which make one music year so often but a repetition of what has gone before.

BOSTON DEBATES ITS MUSIC BILL

BOSTON, regarded in the past as the possessor of some of the country's proudest musical traditions, supplies this week's musical controversy. No one there seems to object to plenty of music under municipal auspices—providing it does not too greatly increase the tax budget. Herein lies one of the eternal conflicts between a principle and its application.

The city's appropriation for music in the parks and playgrounds during the summer season just closed amounted to \$100,000. The Finance Commission, which watches with the proverbial eagle eye all municipal appropriations, criticized the sum as exorbitant. This brought a scathing reply from Thomas N. Finigan, president of the Boston Musicians' Protective Association. In a letter he has made public, Mr. Finigan said:

It is with deep concern I read the criticism offered by the Finance Committee of the city of Boston, which in part refers to the large expenditure of money for municipal music during the past year.

The art of music in the city has too often been made the target of adverse criticism by officials who fail to realize the close relationship existing between music and government.

It is only natural to assume such criticism will further extend its roots in the garden of public opinion unless all spirited citizens show an interest to retain culture and not allow their city further to descend the ladder of progress.

Boston was once considered the musical hub of the universe, but nearly every other city of importance in the entire country has been manifesting a great deal more musical activity in its municipal affairs. Boston is lagging woefully in this respect and yet we hear the amount of money spent for music in this city of ours is too large. We agree the amount is out of proportion to other expenditures. It should be five times the size. Any criticism to the contrary is absurd.

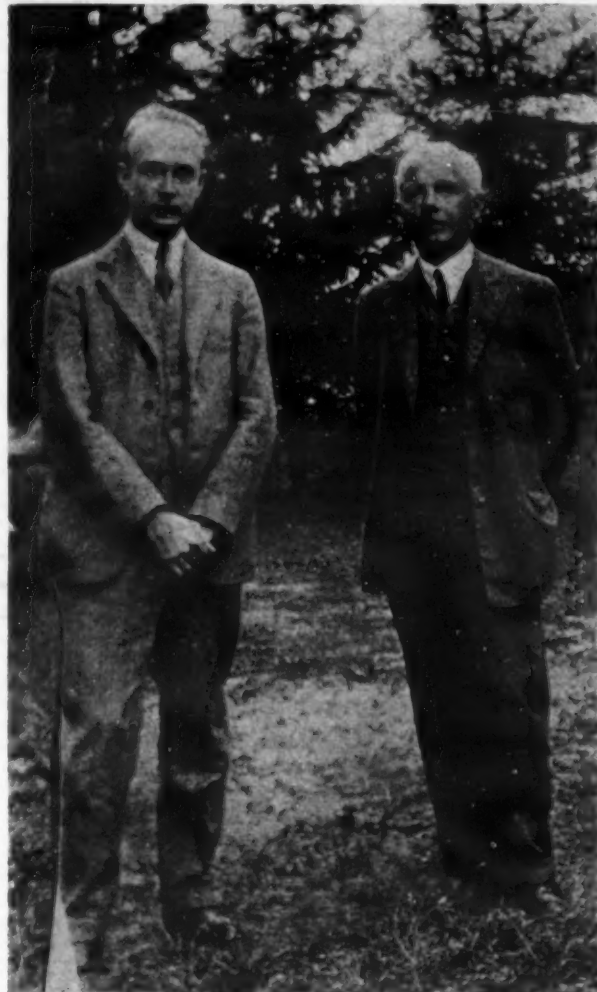
We sincerely hope Mayor Nichols will, during the tenure of his office, answer the criticism by increasing the music appropriation substantially, making possible the establishment of municipal grand opera, symphony, oratorio and chamber concerts to be given during the winter as well as the summer season. In this way Boston will regain its prestige among the municipalities of the world.

Although our opinions to gain desired results differ at times, who among us may say that the philosophy of Plato will not continue to ring true or fail to cast its influencing light through the generations to come?

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination and charm to sadness, gaiety and life to everything. It is essence of order and leads to all that is good, just and beautiful.

The plan for municipal opera and symphony events, espoused by Mr. Finigan, has its laudable points. If the spirits of the New England fathers and those literary men who walked the Common were to return, we are sure they would have a shadowy smile of approval for a project which aims at promoting the serene art and high thought of another day in the Massachusetts capital.

Personalities



Musicians Visit Swiss Resort

The bracing atmosphere of the Swiss countryside was greatly enjoyed by Béla Bartók, Hungarian modernist composer (right), and Joseph Szigeti, violinist, when they visited Davos. They are shown in a leisure moment after an impromptu rehearsal for a concert there, in which music by Bartók was played by Szigeti. Both will be heard in America in the coming season, Bartók on his initial visit.

Ganz—Among those who delight in the thrills of motoring is Rudolph Ganz, who has just returned from Europe. During his vacation there he traveled 5000 miles without using a railroad. Mr. Ganz drove his car himself wherever he went.

Fellowes—An authority on Elizabethan music, the Rev. Edmund Horace Fellowes will be the guest of the American Guild of Organists at a dinner on Tuesday evening, Oct. 18. Canon Fellowes is in charge of the music at St. George's Chapel, Windsor Castle. He was born in London in 1870, was educated at Winchester and at Oriol College, Oxford. He has devoted many years to the collecting of English madrigals, is coeditor of the collection of Tudor church music, five volumes of which have been published, and has written several shorter works on music.

Verson—Cara Verson's audiences have always liked her interpretation of Debussy's "Gardens in the Rain," but if experience counts for anything she will give even a better interpretation of it next season. During the pianist's visit to Europe this summer, she was directed to a garden restaurant in the Bellevue Gardens at Göteborg, Sweden, immediately after landing from the boat. But she had no sooner seated herself to enjoy the music and the hot coffee than a patter of rain warned her and her companions to seek shelter elsewhere. At Copenhagen her dinner in the Tivoli Gardens was similarly interrupted, and the next day she walked through the gardens of Rosenberg Castle in a drenching rain. In Berlin she chose a bright sunshiny morning to visit Sans-Souci Palace, but had been there only a short time admiring the gardens when a sudden downpour dampened the spirits and clothing of the party, which had no umbrellas. She writes, incidentally, that her studio in London is very near the botanical gardens.

Point and Counterpoint

By Cantus Firmus, Jr.

The Hammerstein Hat

REPORTS have it that the top hat once worn by Oscar Hammerstein will repose in the cornerstone of a theater now building on Broadway. Thus will molder a once-potent operatic tradition.

This seems like a hard fate for a hat, which, after all, must have a few potential sweeps and flourishes in it still. If Stradivari violins are prized, why not donate the old masters of operatic headgear to a museum, where they at least might be gazed upon?

Shall—we plead *dolcissimo*—the noble tile that vibrated to the strains of salty, new French operas back in naughty '08 meet dark oblivion?

There are a few other coverings that we would prize, viz.—

The bonnets that quivered with indignation when Patti Had It Out with Gerster.

Manager Mapleson's evening hat, furrowed with much thought. Wagner's velvet tam-o'-shanter—as pictured in romantic art.

Things Unseen

AN old proverb says: "There are many wonderful things on land and sea, But none like. . ."

THE singer who finds his name billed in too large letters and enters a forcible protest.

The prima donna who has not at one time or another possessed some form, shape or variety of pet.

Orchestral players who love to rehearse during practically unlimited periods.

Impresarios who have never considered the possibility of sitting for a statue, same to be erected over the façade of their theater when they have petered out from sheer diplomacy.

Misconstrued

MRS. SEE—"Turn off the radio, dear. The static is awful!"

See—"Static, my love! It's only one of those modern music-dramas."

A Plain Plaint

MELPOMENE, the gentle muse, Sometimes comes in for sad abuse! Terpsichore, of graceful fame, Today is often put to shame. Apollo sure must stop his ears When many a modern lay he hears! But won't the other muses nibe, Upon this lay, at once decline!

The Impossible

A LITTLE girl was taking her piano lesson. Her teacher said: "Now, Mary, you will have a great many things to do—you will have your

notes to watch, your hands to hold in position, your time to keep, your feet to manage—"

"Teacher," interrupted Mary, "please bear in mind that I'm not a centipede!" E. L.

Modes

GODIVA was a daring maid—

She faced the footlights unafraid. Today in opera's gilded frame As charmer she might die of shame!

Restraint

IT must be remembered that Nero only fiddled while Rome was burning, when he might have played the saxophone!

Progress

"YOU say you used to be a musician?" asked the sympathetic housewife.

"Yes, ma'am," replied the mendicant; "dat's how I got me start." A. T. M.

Detour!

A STREET in Vienna has been named after the late operetta composer, Fall.

Let's hope nobody will accept the name of the avenue as an invitation!

No Case

TEACHER: "How many times did you practise your scales?" Pupil: "Once."

Teacher: "Only once! Why Paderewski practised his fifty times every day!"

Pupil: "Well, that was his lookout!" E. L.

Rash

WIGGINS now has ceased to breathe: He sang without a "By your leave!" The neighbors held out till, one night, They jumped on him and snuffed the light!

What measures harsh were acted then Would beggar any epic pen.

But on the morrow bright 'twas seen There was nobody where he'd been!

R. M. K.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Metronome Markings

Are the metronomic markings on music always to be taken as authoritative? "BEETHOVEN."

Toronto, Aug. 31, 1927.

Not invariably. The metronome was invented in 1816, so on music composed before this date, and a good deal after it, the markings are not those of the composer but of an editor.

???

Bach Chorale-Preludes

Were the organ vorspiels of Bach based on chorales written by him after he was past middle age, or when he was younger? Are many of these extant?

M. B. NASH.

North Perry, Me., Sept. 14, 1927.

Among Bach's earliest attempts at composition were organ movements based on chorales. He worked intermittently on these essays throughout his life, and dictated a chorale-prelude as he lay nearly blind on his deathbed. In

all, about 150 works in this form may be attributed to Bach.

???

Dukas Lives in Paris

Is Paul Ducasse, composer of "L'Apprenti Sorcier" still alive?

GEORGE GROVE.

Harrisburg, Pa., Sept. 18, 1927.

The composer of "L'Apprenti Sorcier" is Paul Dukas, who is now living in Paris at the age of sixty-two. Do not confuse Dukas with Roger-Ducasse, a younger Frenchman.

???

The Balalaika

Can you recount something of the history and character of the balalaika?

"RUSSIAN."

Battle Creek, Mich., Sept. 21, 1927.

The balalaika, a Russian instrument, belongs to the same family as the ancient Slavonic lute, the domra. The balalaika came into existence in the Eigh-

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

teenth Century during the reign of Peter the Great, and originally had two strings. About the middle of that century a blind performer from the Ukraine added a third string, which the instrument retains in its modern usage. It was, and still is, used by the peasantry of Russia for the accompaniment of folk-songs and dances. The balalaika has the form of a three-cornered sounding board, and the strings are plucked, as with the guitar.

???

Outstanding Russians

Who, in your opinion, are the greatest composers whom Russia has produced?

D. H.

Bronxville, N. Y., Sept. 20, 1927.

Questions of this kind may be answered only at the dictates of individual tastes and preferences. Outstanding Russians might include Borodin, Moussorgsky, Tchaikovsky, Rimsky-Korsakoff and Stravinsky.

???

Concerning Respighi

Please give some information about Ottorino Respighi, especially telling with whom he studied and where he taught.

T. F.

New York, Sept. 20, 1927.

Respighi first studied music with his father. Entering the Liceo Musicale in Bologna, he studied the violin with Federico Sardi and composition under Giuseppe Martucci. He also had lessons from Luigi Torelli. In 1901 he graduated and visited foreign lands. Living for a

time in Russia Respighi studied in Leningrad with Rimsky-Korsakoff. Later, in Berlin, he worked under Max Bruch. He was appointed professor of composition at the Liceo Musicale, and in 1913 began to teach composition at the Royal Academy of St. Cecilia in Rome.

???

Rococo Variations

What did Tchaikovsky mean by the term "Rococo" as applied to the theme on which he wrote his 'cello variations, Op. 33?

G. J. M.

Boston, Sept. 17, 1927.

The term as used by Tchaikovsky refers to style and manner, being borrowed from architecture where it defines a highly ornamental period. It denotes an influence derived from the study of a school of thought foreign to that of the student's natural manner.

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Indian Pageant Attracts in Bowl

**Novel Programs Arranged as
Development in Extensive Project**

By Hal Davidson Crain

LOS ANGELES, Sept. 19.—The lull which generally intervenes between the closing of the Bowl season and the opening of the opera series was broken this year by four pageants, featuring Indian ceremonials, in the Hollywood Bowl on the evenings of Sept. 12, 14, 16 and 17.

The pageants, the first of their kind to be seen here, had long been the dream of Princess Tsianina, Cherokee soprano, who wished to place the accomplishments of her people before the world. Steps are being taken to give similar

performances in Chicago and other centers.

Mrs. W. E. Mabey was chairman of committees, and L. E. Behymer acted as manager. An orchestra, led by Adolf Tandler, played arrangements of Indian melodies. Some 100 brilliantly attired braves appeared in native songs and dances. Princess Tsianina, Chief Yowlache, and Lou-Sche-Yna were soloists.

Twenty-four pianos were heard when Adolf Tandler and his Little Symphony gave their annual benefit program in the Bowl on Aug. 30. The assembled pianists, led by Mr. Tandler, played Patti-son's "Arkansas Traveler," "To a Wild Rose" by MacDowell and the "Liebestraum" of Liszt.

Although Mr. Tandler's orchestral forces totaled less than half the number taking part in previous concerts, the ensemble played with a fullness of tone and artistry wholly satisfying. Some of their best work was done in an interesting Suite by Sigurd Frederiksen, Los Angeles cellist and composer.

Calmon Luboviski was the violin solo-

Bayreuth Festival Next Year Is Assured

BAYREUTH, Sept. 1.—The success of this year's Festival was so marked that the direction has decided to give another series next summer. The number of visitors who came from other countries to attend the performances this year is estimated at 7300. At the same time, the city of Bayreuth has announced that it has received a gift of a very valuable Wagner collection from Robert Barth of Copenhagen. This includes some thirty precious mementoes, which will be placed in the Wagner Museum here.

ist, playing Lalo's "Spanish" Symphony with a brilliant technic and generally lovely tone. Soprano solos were sung by Corleen Wells. She has a clear, high voice which she used effectively in "A fors è lui" from "La Traviata."

The Norma Gould Dancers lent color to the program with artistic numbers.

As a result of the concert, which was attended by some 10,000 persons, the Little Symphony realized a goodly sum to start its season of morning musicales in the Hotel Biltmore.

Pittsburgh Symphony Society Opens Drive for Members

PITTSBURGH, Sept. 20.—The Pittsburgh Symphony Society has opened a drive for 1000 new members. At the presidents' round table meeting on Sept. 15, Edward Specter, manager of the orchestra, outlined the Society's plan to give three concerts this season. Club representatives attending were: Raymond Marlier, Aero; William France, American Business; Kenneth Ketchum, American Legion; Andrew E. Foye, Co-Operative; William Hageman, Kiwanis; Dr. J. A. Lindsay, Lions; J. Vincent Sexton, Mercators; John Sorg, Monarch; Arnold Replogle, Optimist and Thomas Fitzgerald, Rotary. W. E. B.

INTIMATE PIANO SERIES CONTINUES IN CLEVELAND

Success of Summer Concerts by Mrs. Bardsley Leads to Arrangements for Weekly Programs

CLEVELAND, Sept. 19.—An intimate concert series given weekly by Mrs. Everett Bardsley in the Allerton Club during the summer has proved so successful that the enterprise will be continued during the winter with three programs each week.

Mrs. Bardsley's piano recitals have been presented in the informal setting of a lounge, in which she has created the atmosphere of a "little concert hall," comparable to the character of a "little theater." Her choice of material, drawn from the works of old and new masters, has been unconventional with an experimental touch. Request numbers have been included, and audiences have come to look upon these concerts as forums in which questions of taste are considered.

It was David J. Martin who originated the plan. He believed that good music would attract, and wished to add to the Club's musical experience. The movement was at first regarded with a skepticism that has been completely dissolved.

Mrs. Bardsley has appeared with her own orchestra in the East and in southern countries. She has a record of seven consecutive seasons as soloist on Chautauqua programs, and has appeared in concert with such artists as Ernestine Schumann Heink and Reinald Werrenrath. HELEN BARHYTE.



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Lancaster, Pa., Intelligence

"Impressed her audience as the possessor of a rich contralto voice, the lower tones of which were velvety in their glowing depths and the upper notes were uncommonly sweet."

Springfield, Mass., Daily Republican

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BOSTON

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Talley Welcomed In San Francisco

*Expressive Melodies Give
Evident Pleasure to
Audience*

By Marjory M. Fisher

SAN FRANCISCO, Sept. 18.—It was when she sang simple melodies, folk-songs and similar music, that Marion Talley was most applauded at her concert in the Civic Auditorium on Sept. 6. This is not to say that the audience, numbering some 5000 persons, did not appreciate Miss Talley's skill in the florid Po-

lonaise from "Mignon," but only that she made the most favorable impression as an expressive singer. Factors in Miss Talley's success were her girlish charm and the clarity of her enunciation.

John Corigliano, violinist, added to the pleasure of the evening, and Stewart Wille played splendid accompaniments. This event marked the opening of Selby Oppenheimer's season.

Uda Waldrop has been appointed organist in the California Palace of the Legion of Honor, succeeding Marshall Geiselman, resigned.

Iowan Bands Give "Exchange" Lists

WAVERLY, IOWA, Sept. 17.—The Waverly and Cedar Falls bands gave exchange programs recently. This was the first time that the Cedar Falls band has ever played an exchange concert in the summer season. It proved a popular and successful innovation. B. C.

Rubertis Founds Orchestra School

*Conductor of Kansas City Sym-
phony to Teach Ensemble
Work*

By Blanche Lederman

KANSAS CITY, Mo., Sept. 17.—The culmination of seven years' leadership of the Kansas City Little Symphony by N. De Rubertis, is his establishment of the Kansas City Orchestral Training School.

The object of this school, Mr. De Rubertis explains, is not to duplicate instruction given in other institutions, but to provide routine training in the fundamentals of ensemble performance, which it is difficult for specialists to give. Elementary classes will include the study of solfège and a practical course in transposition. Advanced classes will study standard symphonic, oratorio and operatic literature. George W. Chadwick, of the New England Conservatory in Boston, and Carl Busch, composer, of this city, are among those who indorse the project.

Winifred Lee Goldsborough was heard in a benefit recital in the ballroom of the Muehlbach Hotel on Sept. 6. Miss Goldsborough used her well-schooled lyric soprano voice with good taste, sustaining the varied moods of her program with art. Wilbur Pfeiffer, pianist, matched the singer's high standards in accompaniments and solos.

Ruth Lee Bren, of the Lucy Parrott Studios, gave a piano recital in All Souls' Unitarian Church on Sept. 7. She was assisted by Callie Clarke Barbee, soprano, and Miss Parrott, pianist.

York Club Studies Modern Music

YORK, PA., Sept. 17.—The Matinée Musical Club held its first meeting of the season on Sept. 7. The general topic for the year is "Modern Music." This meeting, devoted to "Modern American Music," was in charge of Mrs. Herbert Rehmyer. Newly-elected officers are Mrs. Karl Katz, president; Katharine Mundorf, vice-president; Mrs. George Livingston, recording secretary; Helen M. Ness, corresponding secretary; Anna Bailey, treasurer; Hazel Glessner, historian.

Ancient Instruments Society to Give Recitals

The Society of Ancient Instruments founded by Henri Casadesus in Paris in 1901, which will visit this country next spring at the invitation of the United States Government to participate in the Chamber Music Festival at the Library of Congress, will give several other recitals. These are to be heard in the Curtis School of Music, Philadelphia; the Peabody Institute, Baltimore; at Yale University, and at Harvard. The organization will arrive early in April to fulfill other concert engagements booked through the agency of Richard Copley.

COMING AGAIN

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MYRA HESS

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Among Miss Hess's bookings are:—The Boston, Chicago, Detroit and Minneapolis Symphony Orchestras, and concerts in New York (5), Boston (3), Washington, Baltimore, Chicago (3), Indianapolis, Buffalo, Ann Arbor, St. Paul, Kansas City, Oberlin, Poughkeepsie, Havana (2), etc.

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Fisk Bldg., New York

New Body Formed in Musical Forum

Seven Sunday Concerts Are
Listed Under Direction
of Schindler

Organization of the Musical Forum of New York, with Kurt Schindler in the post of artistic director and Alfred Knopf as president, is announced. Seven Sunday evening programs will be given this season in the Guild Theater.

"The scope of the society," says the announcement, "is a two-fold one: first, to give artists a chance to be heard in music which, in the usual course of the New York season, would not be possible of performance; second, to give music-lovers the opportunity of spending their Sunday evenings in hearing good music, intimately and informally presented without specialization either in antiquarianism or exclusive modernism."

Diversified Schedule

The schedule will include two Russian programs, one drawn from unfamiliar operas by Rimsky-Korsakoff and the other consisting of Tchaikovsky music. The Schubert Centenary will be observed another evening, and an English Christmas program will bring old carols and works by Purcell. Song cycles of Schumann and Wolf will fill one program; and traditions relating to Spanish music, as interpreted on the guitar by Andres Segovia, will be featured on another occasion. An Italian evening is to be divided between classical compositions and music by modern leaders. On several evenings the music will be supplemented by a short lecture.

Orchestral players from the New York Philharmonic and small choral

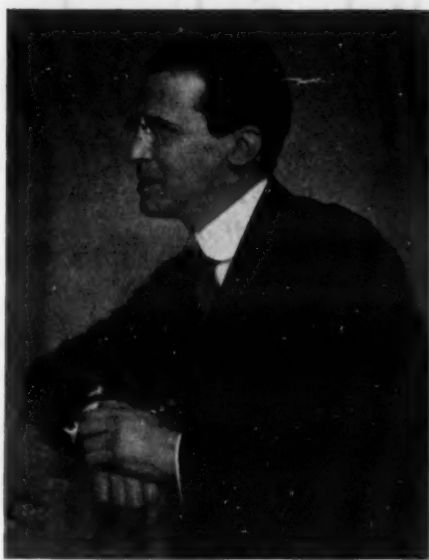


Photo by Nicholas Muray

Kurt Schindler, Artistic Director of the
Musical Forum of New York

groups will take part in some of the concerts.

Soloists already engaged are Elisabeth Rethberg, Nina Koshetz, and Maria Kurenko, sopranos; Ivan Dneprof, tenor; Heinrich Schlusnus, baritone, and Joseph Szigeti, violinist. The English Singers are also booked, and Bernardino Molinari will be among the conductors.

The concerts are to be given on Nov. 20 and 27, Dec. 18, Jan. 8 and 22, Feb. 12, and March 4.

Business arrangements are in the hands of Concert Management Arthur Judson.

Revivals to Be Features of Chicago Opera Season

[Continued from page 1]

Polacco is to conduct, in view of the fact that Miss Garden has never appeared in this rôle in Chicago, although she sang the part with distinction elsewhere. Moreover, "Sapho" has been heard only twice in the Auditorium—on Jan. 10 and Jan. 14, 1918.

So, also, will Miss Garden—and her associate in its introduction to Chicago, Vanni-Marcoux—bring back the spectacular "Monna Vanna," which, despite its popularity, has been absent from the repertoire since the season of 1923-24. It is expected that Fernand Anseau will sing the tenor rôle. Roberto Moranzoni will conduct.

"Loreley" Unfamiliar

"Loreley" has been a stranger to Auditorium audiences for more than a half a dozen years. "Loreley" gives Claudio Muzio one her great rôles. Mr. Polacco is scheduled to conduct.

It is assumed that "Linda di Chamounix" will bring forward Toti Dal Monte and Tito Schipa, with Mr. Moranzoni conducting.

Not since the season when it constituted the première performance, in 1924-25, has "La Gioconda" been heard, and its restoration to the program will give special opportunity to the ballet.

The repertoire follows:

Revivals, in English: "The Snow Maiden." In French: "Monna Vanna," "La Navarraise," "Sapho." In Italian: "Linda di Chamounix," "Loreley."

The standard repertoire will be selected from the following:

In English: "Hänsel and Gretel."

In French: "Carmen," "Faust," "Romeo and Juliet," "Judith," "The

"Juggler of Notre Dame," "Louise," "Samson and Deliah," "Resurrection."

In German: "Lohengrin," "Tannhäuser."

In Italian: "Aida," "Falstaff," "A Masked Ball," "Otello," "Rigoletto," "La Traviata," "La Bohème," "Gianni Schicchi," "Madama Butterfly," "Tosca," "Martha," "The Barber of Seville," "Lucia di Lammermoor," "L'Elisir d'Amore," "La Sonnambula," "Don Giovanni," "La Cena delle Beffe," "Cavalleria Rusticana," "Pagliacci," "La Gioconda," "The Jewels of the Madonna."

FARNSWORTH WRIGHT.

Native Land Inspires Yolanda Mërö, Pianist, to New Creative Effort

(Portrait on front page)

Hungary, the land of her birth, has furnished Yolanda Mërö with the inspiration for her public introduction as a composer. She has completed a piano concerto, titled "Capriccio Ungarese," based on original Hungarian folk-tunes, which will be given its first performance this season by the New York Symphony, with Mme. Mërö as soloist.

Mme. Mërö will open her season in Worcester, Mass. She will appear under the auspices of the Festival Association, on Oct. 7. Her New York recital date has been set for the afternoon of Jan. 5 in Steinway Hall.

In addition to many recital appearances, Mme. Mërö will be heard in a number of engagements as soloist with orchestra. These include bookings with the New York Philharmonic Orchestra, the Cleveland Orchestra, and the Detroit Symphony.

Like her great countryman Liszt, she is a true Magyar, and was brought up in an atmosphere of music. When only five

years old, she was already a promising pupil of one of Liszt's famous disciples, Augusta Hennebaum.

At sixteen, Mme. Mërö made her début in Vienna, and achieved a name overnight. The next few years she toured the Continent and England, then crossed to South America, arriving in the United States by way of Mexico.

Mme. Mërö has appeared with every orchestra of note both in Europe and the United States.

Mexican Orchestra Opens Tour Abroad

The Mexican National Orchestra has opened its first tour of Europe this autumn, with an appearance in Hamburg. The orchestra is under the direction of its founder, Juan Torreblanca. The organization was scheduled to appear in Berlin on Sept. 10, giving a program of native music and vocal works.

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Santa Ana Forces Present Symphony

Immense Audience Gathers for Band Program Given Out of Doors

By Ruth Andrews

SANTA ANA, CAL., Sept. 17.—Over 5000 music-lovers from Southern California heard a specially arranged concert, presented in Birch Park, by the Santa Ana Municipal Band, of which D. C. Cianfoni is the conductor. Schubert's "Unfinished" Symphony and Verdi's "Nabucco" Overture were features. Other numbers were by Meyerbeer and Massenet.

Members of Laguna Beach Pageant Symphony gave an interesting program at a meeting of the Santa Ana Exchange Club. Appearing were Louise Stone, violinist; Claire La Berge, flutist; Malcolm Davison, cellist, and Myra Dennis, pianist. Similar programs were presented by pageant artists for the Kiwanis Club and at recent meetings of the Rotary Club and Santa Ana Post, American Legion.

A Sunday afternoon musicale was given at the Santa Ana Country Club, featuring Frances Brockett Kellogg, composer and pianist, recently associated with Louis Graveure. Vocal numbers were offered by Ralph Riky and Ysabel Bowen.

A colorful program was recently presented by Mission Play artists. Participating were Irmalee Campbell, Alma Gordon, Charles King and Berry Gill.

A studio has been established by Thor Grandon, teacher of piano and organ. News from Margherita (Daisy Aus-

tin) Marsden, Santa Ana mezzo-soprano, who has been studying in Italy and France, mentions concert bookings in Vienna, Munich, Leipzig, Berlin, Brussels, Paris, and London.

Leonora Tompkins, local piano teacher and accompanist, has returned from Lake Chautauqua, where she spent the summer studying with Ernest Hutcheson.

Robert Bradford sang baritone songs before the Santa Ana Community Players on Sept. 1. The program included piano solos by Adaruth Ellis, pupil of Earl Fraser.

The Laguna Beach Indian pageant "Kitshi Manido," by Isaac J. Frazee, was given recently.

Emma Hardy, violinist, will study in Cincinnati this season.

CLUB SPONSORS CONTEST

Kansas City Society Undertakes Local Management of Radio Competition

KANSAS CITY, KAN., Sept. 18.—The Mozart Club has undertaken the local management of contests for a national radio audition, sponsored by the Atwater Kent foundation. Mrs. John A. McGuire is president of the club.

The Kansas State contest chairman is William Allen White of Emporia. The following will serve with him as an executive committee: Senator Arthur Capper, Topeka; Frank A. Beach, Emporia; Walter McCray, Pittsburg, and H. E. Malloy Hays, of the music schools in State teachers' colleges; Mrs. Richard M. Gray, Wichita, president of the Kansas State Federation of Music Clubs; Cora G. Lewis, of Kinsley, secretary of the State Federation of Women's Clubs, and J. Abbie Clarke Hogan of Junction City, chairman of the Music Talent Fund of the same organization.

Le Roy Mace, tenor, drew a capacity audience to the Western Highlands Presbyterian Church when he sang in

Tudor Dances in Costume Given at Haslemere

LONDON, Sept. 6.—Garbed in costumes of Elizabeth's day, artists of the Haslemere Festival gave their awaited program of antique dances on Monday evening, Sept. 5. Before the dances began, a company representing attendant nobles and ladies of Tudor days, took their seats on the platform. Between numbers the dancers and musicians made their bows to them. The delightful and rare dances and music included the grave pavane, the merry galliard, lively "canaries," a saltarello, a graceful "Basse Dance" from old-time France, and a sword step, accompanied by pipe and drum. Other music was furnished on the recorders and by singers.

recital. His program included arias from "Elijah," "Martha," and lyric songs. He was ably accompanied by William Harms, a pupil of Moriz Rosenthal, who added Liszt solos to the program.

Ethel Kelley has been engaged to teach piano playing and theory in Monticello Seminary, Godfrey, Ill. She studied under the late Fannie Bloomfield Zeisler. FREDERICK A. COOKE.

Oberlin Conservatory Engages New Teachers

OBERLIN, OHIO, Sept. 17.—Raymond Cerf, violinist, and Axel Skjerne, pianist, have joined the faculty of the Oberlin Conservatory. Mr. Cerf was born in Belgium, where he received his training. He studied with César Thompson. Mr. Skjerne was born in Copenhagen. He was a scholarship pupil at the Royal Conservatory there, and was given a traveling scholarship by the Danish Government. He also studied with Franz Neruda, and appeared in the United States with Maud Powell. Since 1922 he has been head of the piano department at the University of Indiana. G. O. L.

WATERLOO, IOWA—Credit for piano lessons will receive high school credits for the first time this year in the East High School. Marion Ransier has been authorized by the Board of Education to teach piano classes. B. C.

Western Singers Hold Anniversary

Visitors Join Dayton Choir in Marking Twentieth Birthday

By H. Eugene Hall

DAYTON, OHIO, Sept. 17.—The twentieth anniversary of the Dayton Eintracht was held recently in association with the Indianapolis Sängerbund, Columbus Arbiter Männerchor, the Deutsch Ungarischer Arbiter Männerchor, the Dayton Liederkrantz, the Cincinnati Herwegh Männerchor and a women's chorus. Conductors were George A. Deger and Carl Schaefflein. Eulah Corner and A. V. Rohr, contralto and baritone, both of Dayton, were soloists. The program was chosen from works by Bach, Wagner, Schumann, Mascagni and Gounod.

The second year of the Westminster Choir School was opened on Sept. 6, with John Finley Williamson as director. Registration totals 100, about half this number being new entrants. The faculty includes G. A. Lehman as assistant director, Nancy Campbell, Ruth Ingle, Lo Rean Hodapp, Elsie Wirsching, David Hugh Jones.

The Ralph Thomas School of Opera has been opened by Ralph Thomas with Don Beck as manager. Three operas will be given in the spring. Members of the faculty are June Buriff, Verne Rothaar, Anna Loy May and May Powell.

Lewis Henry Horton, supervisor of music at Steele High School, has been appointed choir conductor at Cowden Memorial United Brethren Church.

Armenian Operas Given in National Theater

ERIWAN, Aug. 28.—The National Theater has produced several operas to Armenian texts. The works are "Almast" by Spendiarioff, "The Ancient Gods" by Ter Ewandjan and "Anush" by Tigranjan. A section for Armenian music has been founded in the State Publishing House in Moscow. The editors for this section are Spendiarioff and Ewandjan, who carry on their work from this city.

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Boston Biennial to Stress Native Opera

National Federation Leaders Develop Plans for 1929 at Reception Given by Mrs. Fisher—Mrs. Kelley Commends Accomplishments of American Producers

BOSTON, Sept. 20.—A great music festival and congress, with American opera stressed in a special performance, are among the plans for the Biennial Convention of the National Federation of Music Clubs, to be held in this city in June, 1929. Discussions of the progress of national opera and of the plans for the Biennial Convention were a feature of a tea and reception given by Mrs. William Arms Fisher, vice-president of the National Federation at the Ritz-Carlton Hotel on the afternoon of Sept. 9. The guests of honor included Mrs. Edgar Stillman Kelley, president of the Federation; Dr. Edgar Stillman Kelley, composer, lecturer and conductor, and Vladimir Rosing and Frank St. Leger, directors of the American Opera Company.

About sixty guests included representatives from the Boston Chamber of Commerce, Boston School Committee, Massachusetts Department of Education, Massachusetts Federation of Music Clubs and the musical press.

Mrs. Fisher presided. In her introduction of the speakers she stressed the fact that music is both a national and civic asset.

Mrs. Kelley said it was the Federation's intention to make the Boston meeting a great congress and festival that would bring about 2500 members to the city, in

addition to leading artists and students. The Federation was directing especial attention to the development of a national American opera, she said. The speaker commended the success of Messrs. Rosing and St. Leger and their company in this direction. She said the National Federation of Music Clubs was sponsoring the company for a two weeks' engagement in Boston next spring. It was hoped that a gala performance of opera in English, possibly an American opera, might be given as a feature of the Biennial, she added.

Depicting American Life

Mr. Rosing declared that American opera should combine drama with music. It should not be, as was now generally the case, only a musical presentation. Mr. Rosing stated his belief that America would have great composers of opera depicting the country, its life and ideals, interpreted by natives, singing their own language.

Mr. St. Leger said that the American Opera Company, which had given a successful summer season at Magnolia and Gloucester, Mass., would obviate many present-day difficulties toward popularizing grand opera, and at the same time provide "an open door" for ambitious American singers.

Assisting Mrs. Fisher in receiving were state and district presidents of local music federations, Mary G. Reed, president of the Massachusetts Federation; Mrs. Richard Hamlin Jones of Boston; Mrs. George Hill, district president of Providence; Ella Lord Gilbert of Derry, president of the New Hampshire Federation; Julia Noyes of Portland, Me., president of the Maine Federation, and Mrs. Mark D. Batchelder of Chicago.

W. J. PARKER.

Ava Yeargain Concludes Hotel Recital Season

ROCKPORT, MASS., Sept. 17.—Ava Yeargain, who is somewhat of a pioneer in the field of hotel piano recitals, concluded her season recently at Turk's Head Inn, where she played three times in one week. Miss Yeargain introduced the hotel piano recital in Charleston, S. C., last winter, where she also gave time to a teachers' class. She has founded two piano schools, in St. Louis and New York. Her repertoire embraces material for forty hotel programs.

Winchendon Hears Guest Concert

WINCHENDON, MASS., Sept. 17.—A delightful guest concert was given in Toy Town Tavern on a Sunday evening under the direction of Marguerite Barnes, pianist of Boston. Those who participated were Hope Wright, who played the violin and the viola; Marjorie Curtis, 'cellist; Christine Pleissner and Lillian Peddrick Schell, violinists; Mrs. Ralph Pevear, reader, and Susan Peddrick Schell, contralto.

Violin-Maker Brings Gift to President Coolidge

RAPID CITY, S. D., Sept. 17.—In the course of President Coolidge's sojourn here, a violin, made of Black Hills wood, was presented to him by William Grams, an elderly woodworker, of Sturgis. Mr. Coolidge examined the instrument carefully. He said he was not a violin player, and would give it to his son, John.

SIGMA ALPHA IOTA WILL HOLD BIENNIAL IN ITHACA

National Executive Board Meets in Chicago—Gives Prize and Decides to Increase Student Fund

CHICAGO, Sept. 17.—Decision to hold the next biennial convention in Ithaca, N. Y., from June 24 to 27, 1928, was reached at the annual meeting held by the national executive board of Sigma Alpha Iota in the Palmer House.

Sigma Alpha Iota, which is the oldest musical fraternity for women in the United States, also decided to put forth effort to complete the national endowment fund, and to increase the student aid fund.

The board gave a recognition prize to Hazel Hallett of Lambda Chapter, a winner in the young artists' contest in Chicago; and reported that more than \$5,475 had been spent in chapter and national scholarships.

Officers in attendance were Hazel Ritchey, of Lincoln, Neb., national president; Christine Penn, Boston, vice-president; Mrs. J. T. Quinlan, Seattle, secretary; Edna Hebel, Chicago, treasurer; Lucia Murphy, Chicago, editor; Mildred Odell, Grand Forks, N. D., editor. Province presidents present were Frances Locher, Detroit; Mrs. Bernerd Batty, Indianapolis; Mrs. H. W. Knapp, Evanston, Ill.; Mrs. J. H. Jardine, Fargo, N. D.; Helen Blaine, Kansas City, Mo.; Lillian Speakman, Ithaca, N. Y.; Elizabeth Ruppeck, Los Angeles, and Jennie F. W. Johnson, Moscow, Idaho.

Gamma and Omega chapters of Chicago gave a luncheon at the Picadilly for members of the board. A theater party was also given.

Gordon String Quartet to Play at Yale

CHICAGO, Sept. 17.—The Gordon String Quartet has been engaged by Mrs. Elizabeth Sprague Coolidge to play at Yale University on Oct. 7. The following program will be played: Quartet in D Flat Major, Op. 15, by Ernst von Dohnanyi; Quartet in E Flat, Op. 57, by David Stanley Smith (first performance); and Quartet in F Minor, Op. 95, by Beethoven.

Werrenrath Gives Concert at Iowa College

CEDAR FALLS, IOWA, Sept. 17.—Reinold Werrenrath gave the leading musical number in the summer entertainment course at Iowa State Teachers' College recently. Mr. Werrenrath gave a number of encore numbers in response to continued applause. Among the encore numbers were "Londonderry Air," arranged by Harry Reginald Spier, his accompanist, Grieg's "Ich Liebe Dich," sung in Danish, and "Drink to me only with Thine Eyes." Also well received were "Ojibway Indian Melodies." To accommodate the large audience, including many persons from nearby towns, the concert was held in the large, new gymnasium.

B. C.

Iowa Community Club Supports Sunday Concerts

OELWEIN, IOWA, Sept. 17.—The Community Club made an appropriation to help defray expenses of Sunday concerts at Lake Oelwein by the Oelwein High School Band. Concerts continued through August. The director is L. L. James.

B. C.

In Chicago Studios

Chicago, Sept. 17

Chicago Musical College

Dail W. Cox, a pupil of Herbert Witherspoon, has been engaged as head of the music department at the Battle Creek College, Mich. Mr. Cox will also teach singing and conduct the chorus. Harriet Jordan, soprano, another Witherspoon pupil, is a member of "The Desert Song" Company, now playing in Chicago.

I. K. Dunlop, a former pupil of Bert Lyon, of Ithaca Conservatory, who studied with Mr. Witherspoon last summer, has been engaged for an eighteen weeks Chautauqua tour, commencing on Oct. 12.

Doris Dudgeon, winner of the Chicago Musical College Scholarship given for the Federation of Musical Clubs at Ames, Iowa, last spring, will study with Mabel Herdier.

Ruth Johnson and Violet Bradley, former students of Edward Collins, have been engaged by Publix Theater Corporation, and also by WGN, Chicago Tribune Radio Station, for appearances in October.

Organ pupils of Mr. Demorest are active. Allen Peacock has been engaged as first organist in the Majestic Theater at Lake Geneva, Wis. Thelma Hunziker is first organist in the La Grange Theater, La Grange, Ill. Maude Hackett is organist at a motion picture theater in Sycamore, Ill.

J. Robert Long, tenor pupil of Graham Reed, was engaged as soloist at the Picadilly Theater the week of Sept. 18.

American Conservatory

The fall term began on Sept. 8 with the largest enrollment on record, in spite of the unusually torrid weather.

The newly-organized school of opera, under the direction of Edoardo Sacerdote, include rehearsals, deportment, acting, make-up, dancing, etc. Qualified students will appear publicly in operas given under the Conservatory auspices.

Adalbert Huguette, of the piano faculty, gave a series of recitals in Boulder and Denver, Colo., during August.

Edson Studios

Charles Farwell Edson has returned from the Southwest, and reopened his vocal studio in Kimball Hall. He has also opened a studio on the North Side.

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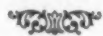
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Civil War Play in New Musical Guise



Photo by De Mirjan Studios

Evelyn Herbert and Nathaniel Wagner in "My Maryland," the Musical Version of "Barbara Frietchie"

THOSE who remembered Julia Marlowe's beautiful and inspired performance of Clyde Fitch's play "Barbara Frietchie" were somewhat startled when the play was given a musical dress and staged anew as "My Maryland", since nothing could be much further from the general run of light opera librettos than this play. That the musical version ran for the spring and summer in Philadelphia, is a matter of theatrical history. It opened in New York on Sept. 12, at the Jolson Theater.

Dorothy Donnelly, sometime a popular dramatic actress and more recently a maker of plays and librettos, is responsible for the present version; Sigmund Romberg for the music. With all due deference to the good intentions of both, it is in the moments when the piece is nearly or entirely Clyde Fitch, that it is most effective. Miss Donnelly had a herculean task before her and, be it said, she did about all that could be done, but her lyrics are never striking and the faulty diction of practically every member of the cast, makes them still less so. Mr. Romberg has been more successful. There is a good march-song for the Northern troops, "Your Land and My Land," but this is played and sung ad nauseam until one's mind is obsessed as in the case of "Punch in the presence of the passengeair." The incidental waltz is tuneful but not lasting. The music is well made, well orchestrated and now and then there is some fine contrapuntal writing that is worthy of better themes.

Competent Singers

Evelyn Herbert, at one time with the Chicago Opera forces, assumes Miss Marlowe's rôle. When she does not sing too high, her voice has a luscious, thrilling quality that is very beautiful and very moving. One or two high B's, however, suggest that an easier production would keep this lovely voice with us longer. Miss Herbert's acting suffers from lack of repose. She scores her emotional points well, but in between, she is in motion too much of the time. Incidentally, she is a picture to the eye.

Nathaniel Wagner as Captain Trumbull is distinctly good, and has youth and good looks on his side. His voice is not remarkable but he sings with en-

thusiasm and makes love like a veteran. Of the other men, Warren Hull as Jack Negley is the only one of any distinction. His little mad scene in the last act is beautifully played.

Messrs. Shubert have spared no expense in putting on "My Maryland." The costumes (most of them incorrect) are lavish and in good colors. The chorus is large and sings well, and the scenery effective, though one could search Frederick, Md., with a magnifying glass and not find a house that looked like that portrayed. Miss Donnelly might also give a thought to geography before making her characters walk back and forth between Frederick and Hagerstown, as twenty-five miles and a mountain range separate them.

J. A. H.

MANCHESTER, CONN.—The Beethoven Glee Club, of forty members, led by Helge E. Pearson, gave a concert at Lake Pocotopang, East Hampton, on a recent afternoon, for the benefit of the third annual Luther League camp of the New England district.

W. E. C.

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People and Events in New York's Week

Oratorio Society Schedules Season

Annual Performances of "Messiah," "Elijah," and Bach Mass Listed

Concerts of the fifty-fourth season of the Oratorio Society of New York will include the usual Christmastide performance of "Messiah" on Dec. 26 and the annual "Elijah" on Feb. 24. The latter is to be of festival nature, with the chorus augmented by units from the Westchester Festival Choral Clubs of which Albert Stoessel conductor of the Oratorio Society, is musical director.

Bach's B Minor Mass will be given under the auspices of the Bach Cantata Club, and members of the Oratorio Society will participate.

Voice trials for the chorus of the Oratorio Society of New York will be held on Saturday afternoon, Sept. 24, in the Steinway Building, it is announced.

Whittington Engaged for Third Summer Class at Winthrop College

Dorsey Whittington has completed his second master class of six weeks at Winthrop College, S. C., with such enlarged registration that he was engaged to head the third master class for pianists next

summer there. In the final recital of the session, Mr. Whittington's pupils, comprising members of the faculty and professionals from all over the South, played an arrangement of the Tannhäuser "Overture" for eight hands, two pianos, conducted by Mr. Whittington. The climax of the summer master school was the two-piano recital, given by Mr. and Mrs. Whittington, following which they were engaged for the winter artists' course at Winthrop College. Mr. Whittington will play throughout Europe in solo recitals this winter, and also in two-piano programs with Mrs. Whittington. He will return to the United States in April, 1928, to fulfill engagements in the South, before taking up his class.

Heifetz Bound Home After World Tour

Jascha Heifetz, violinist, is homeward bound, after a tour of the world that has taken him over a year to complete. He will be heard in San Francisco on Oct. 16, coming direct from Honolulu. It is estimated that Mr. Heifetz has appeared before over 250,000 persons on this tour. Among the new music which he presented to the Orient were works of Ravel and Milhaud. While in China and India he made research into certain native forms of music, themes of which he is bringing back with him. The first New York concert of Mr. Heifetz will take place in December, after a trans-continental tour has been completed.

Marmein Dancers Leave for Canadian Engagement

The Marmein Dancers, Miriam, Irene and Phyllis, have returned from Europe. They left for Canada, which they will tour for the first time, on Sept. 8. While the Marmeins are in the Dominion a corps of girl dancers will appear in the Colony Theater in New York, featuring the original "Drama Dance" ideas, including "Machinery," depicting the spirit of American industry. This engagement began on Sept. 9.

Samuel Sailing for New American Tour

Harold Samuel is sailing from abroad on Sept. 21 to open his fourth American visit with a recital in Sweet Briar College, Va., on Oct. 7. The following evening Mr. Samuel will be heard at the Randolph Macon College, Lynchburg, Va., after which he will play in Des Moines, Chicago, Buffalo and Louisville, Ky. Mr. Samuel's orchestral engagements for next winter include concerts with the Cleveland, Minneapolis and New Haven forces.

Ava Yeargain Presented in Studio Event

Addye Yeargain Hall introduced her sister, Ava Yeargain, pianist, to a number of friends in her studio recently. Miss Yeargain, who has played in more than 200 hotels throughout the United States last season, spoke briefly of the possibilities in this field. Her audiences on this tour, she said, preferred the lyrical numbers of Olsen, Grieg, Sinding and others, which she played with success.

Director of Chinese School Visits New York

C. Purves-Smith, formerly director of the School of Music of Peking Institute of Fine Arts, and director of the Pasadena School of the Los Angeles Conservatory, arrived in New York last week on his first visit east. Mr. Purves-Smith, who is a pupil of Frederick Mariner, has taught privately in San Francisco, Pasadena and in North China.

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UNIVERSITY DEPARTMENT OFFERS PRIZE FOR OPUS

New Class Under Marion Bauer Will Embrace Composition—Fifth Year Begins Under Stoessel

A prize of \$50 will be awarded for the best original composition submitted by students in a new department of the music school at New York University. This special class is to be directed by Marion Bauer, American composer, and will be open to musicians who are engaged in creative activity, for advanced work.

The fifth year of the music department of New York University under the direction of Albert Stoessel will begin this month at the Washington Square College. In addition to the usual classes, the department will inaugurate several novel courses open both to college students and to musicians in general.

As a part of the course in the understanding and appreciation of music, concerts will be given by well-known artists and organizations. Two programs will be played by the South Mountain Quartet through the generosity of Mrs. Elizabeth Sprague Coolidge.

A special course in instrumentation for high school teachers will be held by Martin Bernstein of the New York Philharmonic Orchestra.

The work of the conducting course has been greatly enlarged, and will be divided into two branches—reading under the direction of Philip James, composer, organist, and conductor of the Montclair Symphony, and practical conducting

with a professional orchestra under Mr. Stoessel.

New Opera Company Formed by Consolidation

Vincent Cianci, Philadelphia operatic impresario, has joined forces with Maurice Frank, general manager of the New York Grand Opera Company, in a new organization, which will be known as La Cianci-New York Grand Opera Company, Inc. This has been incorporated in Albany. The new company, of which Mr. Cianci is president, and Mr. Frank, general manager, "aims to promote the best obtainable American talent," it is announced. Starting the end of October, the company is booked to appear for twenty consecutive weeks on a tour which includes the larger cities in the east, middle west and south, concluding a third annual season in Florida.

Juilliard Applicant List Totals 550

Five hundred and fifty students will take examinations to enter the Juilliard School of Music this fall. The list of applicants is closed, and examinations will be held from Sept. 26 to 30, with preliminary examinations on Sept. 24. The school will open its fall term on Oct. 3.

Heinrich Schlusnus will arrive in America on Nov. 1, and will crowd a minimum of twenty concert engagements into his six weeks here, plus a few appearances in baritone rôles with the Chicago Opera. His New York recital is scheduled for Nov. 21 in Carnegie Hall.

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Will Lead Again for Young People

Walter Damrosch to Continue Two Symphonic Series in New York

Concerts given by the Symphony Society of New York for the younger generation are announced to begin Oct. 29, a week later than the opening of the regular schedule.

Walter Damrosch will conduct both the series of concerts for young people and concerts for children. Six concerts for young people are to be heard in Carnegie Hall on Saturday afternoons on Nov. 5, Dec. 3, Dec. 31, Jan. 21, Feb. 11 and Feb. 25. Five concerts for children are scheduled in Carnegie Hall on Saturday mornings, Oct. 29, Nov. 12, Nov. 26, Dec. 10 and Jan. 7.

Assisting artists at the young people's concerts will include Albert Spalding, Ossip Gabrilowitsch, Emilio de Gogorza, Rudolf Laubenthal, Rachel Morton. Mr. Damrosch plans to give a performance of the second act of "Tristan and Isolde" and a special Christmas program. The season of 1927-28 will represent

the thirtieth year of the Symphony Society's special concerts for young people. This series was originated by Frank Damrosch, who conducted them for a number of years. Later Walter Damrosch took over the direction.

Moiseiwitsch Now Playing in Orient

Benno Moiseiwitsch is continuing his piano tour through the Far East, which will conclude early in November. He is to make a return visit next summer to Java and some of the Strait Settlements, for additional concerts. Now playing in China and Japan, Mr. Moiseiwitsch will open his American tour early in December, appearing with both the San Francisco and Los Angeles orchestras, before coming East. His first New York appearance will be at a recital in Town Hall on Jan. 2.

Kosloff Ballet Appears in Woodstock

The Alexis Kosloff Ballet, scheduled to tour the country this season, was to give three performances in Woodstock, N. Y. The company appeared at the Maverick Theater, Sept. 2 and 3.

The company included Mr. Kosloff, Rita DeLeporte, Valentina Kashouba, Alexander Gavrilov, Ruth Hazelton, William Rasch, and a corp de ballet. The program comprises dances from "A Midsummer Night's Dream," "Prince Igor," and divertissements.

Cherniavsky Trio Booked in Mexico

Until the latter part of October the Cherniavsky Trio will be in Mexico, where it will make an extensive concert tour. Following this the artists will return to the United States to fill a number of engagements in Texas, Oklahoma, Kansas, Alabama, the Carolinas, Tennessee, Virginia, Ohio and in Pacific Coast states. Their first appearance in this country is scheduled for Dennison, Tex., on Oct. 26.

Grainger Spending Autumn in Europe

Percy Grainger, who has been spending August and September with friends at the seaside in Sussex, England, will spend the balance of the autumn, beginning in October, in Germany and Scandinavia. He will return to America in time to open his tour in Quincy, Ill., on Jan. 2. During the first two weeks of the New Year Mr. Grainger will give seven recitals.

Graziano-Lauro to Be Featured in Brooklyn Opera

Graziano-Lauro, tenor, will be featured in performances of "Cavalleria Rusticana" and "Pagliacci" given in his honor at the Brooklyn Academy of Music on the evening of Oct. 1. The Brooklyn Grand Opera Company is sponsoring the event.

Friedman Engaged with Beethoven Symphony

Ignaz Friedman, Polish pianist, is announced by the Beethoven Symphony, Georges Zaslavsky, conductor, as soloist with the orchestra at its third subscription concert of the season, in Carnegie Hall on Dec. 21.

HARDY NOVEL INSPIRES HOLST SYMPHONIC WORK

"Return of Native" Gives Idea for Opus Commissioned by New York Symphony Society

Gustav Holst's new work, which he was commissioned to write for the Symphony Society of New York, is to be called "Egdon Heath." It was inspired by Thomas Hardy's novel, "The Return of the Native." Word to this effect comes from London, together with the announcement that the composition has been completed. It will be given its premiere performance by the New York Symphony this season.

Writing of his new composition to Harry Harkness Flagler, president of the Symphony Society, Holst says:

"It is the result of reading and re-reading the first chapter of 'The Return of the Native' and also of walking through the country which Hardy describes and calls Egdon Heath. I finished it last week, following a walking tour through Somerset and Dorset, which included two days on Egdon Heath itself, and a delightful afternoon with Thomas Hardy. The prevailing character of the composition is slow and subdued, depending largely on the stringed instruments."

Matzenauer Joins Copley Artists

Margaret Matzenauer, who will sail for America at an early date, is now under the exclusive management of Richard Copley. She will make a short tour prior to her engagement at the Metropolitan Opera House, which commences with the opening of the opera season, and a more lengthy tour after Jan. 15, when she closes her season there.

Mehan Artists Fulfill Engagements

LeRoy Weil, baritone, has been engaged as soloist in the Montclair First

Church of Christ Scientist. Grace Williamson, contralto, has been re-engaged as head of the vocal department of the Birmingham School for Girls. Jay Velie, baritone, is one of the artists of Rosalie Stewart's revue, "A la Carte," at the Martin Beck Theater. Samuel Roberts, tenor, has been engaged at the Jewish Mosque in Cleveland. These artists are from the studio of Mrs. John Dennis Mehan.

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PASSED AWAY

William Marx

SAN ANTONIO, TEX., Sept. 17.—William Marx, pioneer violin teacher and conductor of the Beethoven Männerchor, died on Sept. 5, at the age of sixty-five. Born at Bonn, Germany, he was educated at the Cologne University under Ferdinand Hiller. Before coming to America at the age of twenty, Mr. Marx had appeared in concert under the baton of Liszt. He was a member of the musical faculty of Incarnate Word College.

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Italy Raises Monument to Tosti at Birthplace

Government Permits Theatrical Agents to Continue Activities in Milan, Denying Petition for Their Suppression. Musical Plans Go Forward for Autumn

MILAN, Aug. 30.—A monument to Francesco Paolo Tosti, composer of many songs which have achieved a popularity equal to that of greater music, was unveiled at Ortona, in Abruzzi, his birthplace, on Aug. 14. Among the powers represented at the ceremony was the King of England, who cherished a sincere friendship for Tosti. The composer had been resident as singing master at the British Court during many years. In the evening, toward midnight, a choir of several hundred members, stationed beside the monument, sang the "Marcechiare," which brought Tosti a world-wide celebrity.

The musical life of Italy has been absolutely silenced this month. In September it will be revived in some measure. But at Venice the project to produce "The Damnation of Faust" in the Square before Saint Mark's came to shipwreck—though it did not result in financial disaster, such as occurred at the Arena in Verona. In the latter

series only 40,000 lire were brought into the box-office each night.

Meanwhile the Government has decided that the theatrical agencies of Milan may continue their activities. Thus failed of success the step which was launched by a few discontented persons, aided by certain artists who felt hostility against these bureaux.

A project for a festival of Rumanian music to be given in Rome this autumn has been announced, under the sponsorship of Nona Ottescu, director of the Royal Conservatory of Bucharest. It is probable that this will take place at the Augusteo, where festivals of Polish and Hungarian music had previously been given.

This has been arranged as a reciprocation of the interest shown this summer when Pietro Mascagni led several concerts with the Bucharest Philharmonic. His interpretation of the Ninth Symphony was particularly applauded there. He also conducted his



Francesco Paolo Tosti

"Cavalleria" at the Bucharest Opera and at the opera houses in Claj, Transylvania.

Again this year Mrs. Elizabeth Sprague Coolidge, American music patron, will offer to Venetian lovers of

modern music a concert at the Conservatory Benedetto Marcello. Here last May were heard works by Pizzetti and Malipiero. The concert is scheduled for the first fortnight of September, with compositions by Gilbert, Malipiero and Bliss announced. The performers will be Mme. Lubbecke, piano; Léon Goossens, oboe; M. Klingler, cello, and the Venetian Quartet.

Molinari in Demand

Bernardino Molinari, after having been compelled to refuse an invitation to lead the Cincinnati Symphony in the first part of the season, has, as announced, accepted that from the St. Louis Symphony to appear with it between Dec. 26 and Feb. 4. He will also be heard with the New York Philharmonic. Molinari will confine himself strictly to symphonic music this year, but has the intention of including combined orchestral and vocal music in his programs of the next few years.

He has been obliged to refuse the majority of invitations received for the coming year—from the London Philharmonic, the Paris Colonne forces, the Budapest Philharmonic, and the Leningrad Philharmonic, the last-named orchestra having wished him to open its season this winter. Molinari's contract with the Rome Augusteo prevented. He still is considering certain dates with the Leningrad and Budapest ensembles. Several Italian cities have asked him to conduct, but it is probable that Molinari will limit himself this year to the projected appearances in Milan next June, when he will give a concert with the chorus of the Augusteo at La Scala.

Molinari's programs in America will include many Italian works, although the lists will be more or less elective nationally. Among the Latin pieces will be little-known works of the classic period, romantic music and some modern and ultra-modern.

FEDERICO CANDIDA.

Nina Koschetz, Russian soprano, is returning to this country next January for a three months' trip. She will first appear in New York City immediately after the New Year.



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Cameras Click on Artists in Native and Foreign Haunts



Looking Down on the Good Old North State. Frederick Gunster, Tenor, Is Snapped on the Heights of Chimney Rock Mountain, N. C., With Lake Lure in the Background. Mr. Gunster Has Been Summering in Asheville



A Studied Putt With Ilse Niemark on the Green. The Violinist's Smile of Confidence Bids Fair to Defeat Her Opponent Whoever He May Be



A Composer Portraying Filial and Fraternal Affection. David Guion, a Native of the Lone Star State, Leaves Off Composing Long Enough to Enjoy a Vacation at Estes Park, Colo., With His Mother and Sister



From the Rim of the World Drive, a Mile Above the Orange Groves of San Bernardino, Cal., John Doane, Organist, Rests Under a Shady Bough to Enjoy the Beauty of the Scene Below Him. This Is on the Road That Leads to Lake Arrowhead, One of the Many Points That Cause the Native Sons to Wax Enthusiastic. After Two Weeks' Holiday in the San Bernardino Mountains Mr. Doane Sped Down the Coast Into Lower California, Invading the Territory of Our Mexican Neighbors as Far as Ensenada



The Ancient Duchy of Normandy Provides Many Picturesque Scenes But None More Charming Than That of This Cottage in Etretat, With Its Stone Fireplace Filling One End of the Room and Its Copper Kettles Reflecting the Sun. Mildred Dilling, Harpist, Is About to Delight Her Normandy Friends With a Few Pieces Before the Tea-Kettle Begins to Sing



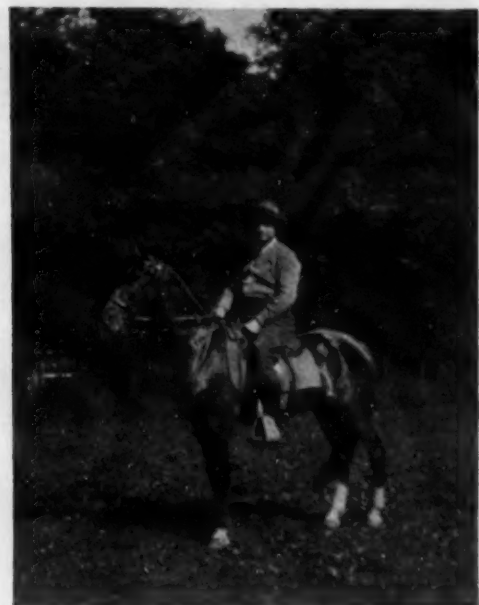
Harriet Foster, Contralto and Teacher of Singing, Holds Back the Branches So That a Glimpse May Be Had of Lake George Through the Pine Trees



Before Her Log Cabin, Djane Lavoie-Herz, Teacher of Piano, Looks for Still More Altitudinous Heights to Scale. She Has Achieved the Steeps of Long's Peak Twice This Season



On the Terrace at St. George, Bermuda, Edwin Hughes, Pianist and Teacher, Scans the Harbor for Sight of a Mail Boat From Home



That Harpists May Not Monopolize the Horsemanship Title Hitherto Attributed to Them, Walter Obert, Pianist, Submits This Picture of Himself While Indulging in One of His Canters Around Cleveland. The Metropolitan Bridle Path Resounds Daily to the Clatter of His Horse's Hoofs



At Sliac Tatra (High Mountain) Czechoslovakia, Ottokar Bartik, Ballet-Master of the Metropolitan Opera Company, and His Wife, Employ Heavy Canes to Aid Them in Their Mountain Climbing. Although the Path Looks Level and Smooth at This Point, He Gives His Assurance That the Jaunt Was an Arduous One Even for a Ballet-Master



Somewhere Between the Tiber and the Adriatic Sea, Willard Erhardt, Tenor, and His Voice Preceptor, Maestro Parola, Seek Rest and Recreation in a Pale-Hued Italian Villa. When the Darkened Interior of the House Becomes Too Cool and Restful, an Iron-Railed Balcony Provides a View of the Umbrian Hills, and Here They Meet and Bask in the Sparkling Sun of Italy

Autumn's Arrival Unheeded by Vacationing Musicians



An Operatic Argument Quite Different from the "Species Libretti." Mario Chamlee, Tenor of the Metropolitan and Ravinia Opera Companies, Seems to Have the Odds Against Him in This Debate, for His Wife and Son, Archer, Side Together When the Point Involves Such Technicalities of the Game of Barnyard Golf as in This Instance. These Minor Differences Afford Archer Excellent Opportunity for Proving His Tact and Skill as Referee Which, He Expects, Will Stand Him to Good Stead When He Lands His Job as Baseball Umpire or, Failing That, City Fireman



Anyone Who Doubts the Versatility of Musicians Need Take Only One Look at This Pictorial Proof of Prestidigitational Prowess to Be Convinced That Charles Gilbert Spross, Pianist and Accompanist, Is Both Accomplished and Apt. Mr. Spross Has Been Teaching at the Rodeheaver Summer School, Winona Lake, Ind.



In Salzburg Ganna Walska Favors a Mozartean Background. There She Has Been Busy in the Double Duty of Playing "Manon" in the Opera of That Name, and Personifying the Stage Manager of the Same Production. It Is Rumored that Mme. Walska Will Be Heard in Opera and Concert in America This Winter



Sopranos of the Metropolitan Return the Smiles of Italy's Morning Sun. Martha Attwood Joins Elena Rakowska (in Private Life the Wife of Conductor Tullio Serafin of the Metropolitan) in the Courtyard of Francesca da Rimini's Home in Gradara



Marguerite Melville Liszniewska, Pianist, in a New Version of "The End of the Trail" Minus the Horse, the Indian Feathers and Dejected Spirits. Far from the Madding Crowd of Pupils and Audiences, Mme. Liszniewska Pauses at the Brink of the Grand Canyon in Rapt Admiration of its Alternating Stratas of Light and Shade Vaulted by That Blue and White "Inverted Bowl They Call the Sky." After Her Third Season of Master Classes and Concerts in California, She Is Making the Overland Homeward Journey With Her Husband, Dr. Karol Liszniewski, a Leisurely Affair



One-third of the Cherniavsky Trio Emerging from the Hatchway of Their Yachting Boat Now Anchored Somewhere in the Waters Near Vancouver, B. C. This Is Michel, the Cellist of the Group, Whose Sea-Cap Gives Him the Air of an Old Salt



Two of the Merry-makers at the Big Costume Fête Given at Fontainebleau, France, in Honor of Walter Damrosch. Barbara Lull, Violinist from the Long Horn State, Urges Isidor Philipp, Teacher of Piano, to Don His Carnival Suit and Join in the Confetti Showering on the Other Side of the Fountain



Sun Baths on the Riviera Without Even the Protection of a Cretonne Umbrella Fill Lea Luboshutz, Violinist, With Vim, Vigor and Vitality for Further Aural Feasts Such as the Sonata Recitals in Which She Participated With Josef Hofmann Last Season



A Plump Little Boy Who Is Also a Prodigy. Yehudi Menuhin, Child Violinist, With His Teacher Georges Enesco, in Sinaia, Rumania, where both are Vacationing



"And the Waves Came Up This High," Says Maria Kurenko, Soprano, Measuring an Almost Unbelievable Wave-Height. The Fine White Sand and Singing Winds of Saint Jean de Luz, France, Lure Miss Kurenko to Daily Jaunts Along the Water's Edge Despite Her Story of the Waves